

# THE DIAPASON

APR 4 1950

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Forty-first Year No. 5. Whole No. 485.

CHICAGO, ILL., U.S.A., APRIL 1, 1950

Subscription \$1.50 a Year—15 Cents a Copy

## NEW CULVER CHAPEL WILL HAVE A MÖLLER TO BE LARGE THREE-MANUAL

Instrument Presented by Colonel  
Reuben Fleet in Memory of His  
Father Will Stand in Tudor  
Edifice on Indiana Campus.

M. P. Möller, Inc., has been awarded the contract for a three-manual organ to be installed in the chapel under construction at Culver Academy, Culver, Ind. The organ is the gift of Colonel Reuben Fleet, in memory of his father, who was at one time superintendent of the academy.

In keeping with the architecture of other buildings on the campus, the chapel is to be Tudor Gothic and was designed by Jens Fredrick Larson, well-known architect of New York City. Mr. Larson has been in constant consultation with representatives of the Möller Company, so that satisfactory provisions have been made for an outstanding installation.

The stoplist for the new organ is as follows:

### GREAT ORGAN.

(Unenclosed.)

Quintaten, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Octave Quint, 2 1/2 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Furniture, 4 rks., 244 pipes.  
Cymbel, 3 rks., 183 pipes.  
Military Trumpet (from Choir), 8 ft.

### SWELL ORGAN.

Rohrbourdon, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 12 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Plein Jeu, 4 rks., 244 pipes.  
Contra Oboe, 16 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Oboe, 8 ft., 12 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Clarion, 4 ft., 73 pipes.

### CHOIR ORGAN.

Viola, 8 ft., 73 pipes.  
Cor de Nuit, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Erzähler Celeste, 8 ft., 61 pipes.  
Prestant, 4 ft., 73 pipes.  
Koppelflöte, 4 ft., 73 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Military Trumpet, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.

### PEDAL ORGAN.

Contrabasse, 16 ft., 32 pipes.  
Diapason, 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaten (from Great), 16 ft.  
Rohrbourdon (from Swell), 16 ft.  
Quint, 10 1/2 ft., 32 pipes.  
Principal, 8 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Quintaten (from Great), 8 ft.  
Bourdon, 8 ft., 12 pipes.  
Rohrflöte (from Swell), 8 ft.  
Octave Quint, 5 1/2 ft., 12 pipes.  
Choralbass, 4 ft., 32 pipes.  
Nachthorn, 4 ft., 32 pipes.  
Mixture, 3 rks., 96 pipes.  
Bombarde, 16 ft., 32 pipes.  
Contra Oboe (from Swell), 16 ft.  
Bombarde, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.

## JOHN HERMANN LOUD OF BOSTON HAS AN ANNIVERSARY



THIRTY-FIVE YEARS of service to the Park Street Church of Boston by John Hermann Loud, F.A.G.O., were the occasion for a celebration which gave evidence of the esteem in which this famous church holds the man who has presided over its music for so long a period of time. A testimonial dinner March 2 proved a very happy event and a rare evening for Mr. and Mrs. Loud. Several prominent speakers, music by the church quartet and presentation of a gift of several hundred dollars were features of the program.

Mr. Loud, whose name and fame have spread to distant places from New England, the scene of most of his life activities, was graduated from Thayer Academy, South Braintree, Mass., in 1893 and at the age of 20 he went abroad for two years' music study—a year in Paris with Guilman, six months in Berlin with Franz Grunice, organ, and Heinrich Urban, composition, and six months in England with Dr. J. Varley Roberts in harmony and composition. In April, 1895, he won the degree of associate of the Royal College of Music in London, signed by Albert Edward, Prince of Wales. Dr. Loud was the first American to receive this degree. His first Boston recital was given at the Ruggles Street Baptist Church Oct. 17, 1895. In 1899 Dr. Loud won the certificate of associate of the American Guild of Organists with a percentage of 91.9, the highest mark in the country. In 1907 he took the examination for the fellowship and passed with the highest percentage of the fourteen candidates in organ playing, sight reading, harmonizing melodies and basses at sight, modulation, transposition and improvisation.

Dr. Loud began his work as organist and director at the Park Street Church on Easter Sunday, April 4, 1915. From 1915 to 1933 he gave numerous recitals at

the church. In 1924 he gave an entire week of afternoon recitals on the organ in the City Hall in Portland, Maine, and a recital on the four-manual organ at Wanamaker's New York store for the National Association of Organists. In 1925 he gave a recital in Kimball Hall, Chicago, as New England representative of the American Guild of Organists. That year Dr. Loud gave his 500th recital at First Church, Boston, under the auspices of the American Guild of Organists.

## HUSBAND AND WIFE IN JOINT CLEVELAND ORGAN RECITAL

Husband and wife, both organists, united to give a recital at St. Paul Lutheran Church in Cleveland, Ohio, when Grigg Fountain of Oberlin College and Mrs. Helen Fountain appeared Feb. 26 in a program in which they had the assistance of the choir of the church. The organ selections played by Mrs. Fountain were these: Fantasia in Echo Style and Variations on the Dutch Song "Mein junges Leben hat ein End," Sweelinck; "Mach's mit mir, Gott, nach Deiner Güt" and "Jesu, meine Freude" (Partita), Walther; Fantasia in G major, Bach. Mr. Fountain played: "Wie schoen leuchtet der Morgenstern," Buxtehude; Prelude, Fugue and Chaconne in D minor, Pachelbel; "Herzlich thut mich verlangen" and Toccata in F major, Bach.

LEO SOWERBY'S CANTATA "For-saken of Man" will be presented at St. James' Episcopal Church, Chicago, on the evening of April 4. Dr. Sowerby's choir will be assisted by the following soloists: Evangelist, Robert Harris, tenor; Jesus, Charles Greene, baritone; Judas, Richard Beckett, bass; Caiaphas, William Cunningham, bass; Peter, Richard Carter, baritone; damsel, Marion Schroeder, soprano; maid, Gloria Sandalis, contralto; Pilate, Stanley Larsen, baritone.

## FOUR-MANUAL IS GIFT OF COLLEGE ALUMNAE

### STANDAART WINS CONTRACT

Stop Specification of Large Instrument to Be Installed at Longwood College in Farmville, Va., by Suffolk Concern.

The contract to build a large four-manual organ for Jarman Memorial Hall at Longwood College, Farmville, Va., has been awarded to the Standaart Organ Company, Inc., Suffolk, Va. Dr. John R. Molnar is head of the music department of the college and Miss Emily Clark of the same department was chairman of the committee to select an organ. The instrument is a gift of the alumnae association. The specifications of the organ were prepared by Dr. Adrian Standaart, president of the Standaart Organ Company, and Dr. James R. Sydnor, professor of music of the Assembly Training School of Richmond, who was consulting organ architect.

The new instrument will be installed in four large chambers and each one of the four divisions will be under separate expression. Two five-horsepower Spencer Orgoblos will provide the wind. All wind-chests and other integral parts will be constructed of solid mahogany. The resources of the new organ are shown by the following stop specifications:

### GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Major Flute, 8 ft., 61 pipes.  
Viola da Gamba, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Spitzflöte, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Octave Quint, 2 1/2 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Furniture, 5 rks., 305 pipes.  
Trumpet, 8 ft., 61 pipes.  
Chimes, 21 tubes.  
Tremulant.

### SWELL ORGAN.

Rohrgedeckt, 16 ft., 73 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 pipes.  
Geigen Octave, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Flautino, 2 ft., 73 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Bombarde, 16 ft., 12 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.  
Clarion, 4 ft., 12 pipes.

### CHOIR ORGAN.

Dulciana, 16 ft., 12 pipes.  
Violin Diapason, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Octave, 4 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Dulcet, 4 ft., 12 pipes.  
Harmonic Piccolo, 2 ft., 73 pipes.  
Tierce, 1 1/2 ft., 73 notes.  
Dolce Mixture, 3 rks., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Chimes (from Great), 21 notes.  
Harp and Celesta (prepared for in console only).

### SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.  
Viola d'Orchestre, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Principal, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.

### PEDAL ORGAN.

Resultant Bass, 32 ft., 5 pipes.  
Open Diapason, 16 ft., 32 pipes.  
Subbass, 16 ft., 32 pipes.  
Quintaten, 16 ft., 32 notes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Dulciana, 16 ft., 32 notes.  
Bass Flute, 8 ft., 12 pipes.  
Diapason, 8 ft., 12 pipes.  
Octave, 8 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Gedeckt, 8 ft., 32 notes.  
Cello, 8 ft., 32 pipes.  
Dulciana, 8 ft., 32 notes.  
Super Octave, 4 ft., 32 notes.  
Bombarde, 16 ft., 32 notes.  
Trombone, 16 ft., 12 pipes.  
Tuba, 16 ft., 32 notes.  
Tromba, 8 ft., 32 notes.  
Clarion, 4 ft., 32 notes.  
Chimes, 21 notes.

RIDE — HITCHHIKE —  
FLY — come by  
POGO STICK

to the 20th National  
AGO CONVENTION\*  
BOSTON: June 19-23,  
1950

Bach walked 200 miles  
to hear Buxtehude!

(\*see last page)

## J. LAWRENCE ERB DIES AFTER LONG ILLNESS

WAS NOTED AS AN EDUCATOR

In Addition to Work as Organist He Was on Faculties of College of Wooster, University of Illinois and Connecticut College.

J. Lawrence Erb, Mus.D., F.A.G.O., organist, educator and author, died on March 17 in Eugene, Ore., after a long illness. He left his home in New York and retired to Oregon about a year ago to seek health in the western university city, where his son, the late Dr. Donald Erb, was at the time of his death president of the University of Oregon. Dr. Erb had held prominent positions for many years, principally at the College of Wooster in Ohio, at the University of Illinois and at Connecticut College for Women in New London. He was long active in the councils of the American Guild of Organists. Dr. Erb's last position was at Connecticut College, from 1923 to 1942. In the latter year he retired as professor emeritus of music.

Mr. Erb was born Feb. 5, 1877, on a farm near Reading, Pa., his ancestors having moved to Pennsylvania about 1725. He was graduated from high school at the age of 15 and a few weeks later was appointed to his first organ position at St. James' Lutheran Church, Pottstown. As soon as Mr. Erb began playing in St. James' he undertook serious organ study with A. W. Weiser of Emmanuel Lutheran Church, the leading organist and teacher of piano and organ between Norristown and Reading. In New York, beginning in September, 1894, he studied organ, voice and the theoretical branches at the Metropolitan College of Music under William Sherman, R. H. Woodman, Harry Rowe Shelley, H. W. Greene, John C. Griggs, Dudley Buck and others.

In May, 1895, Mr. Erb became organist and assistant choirmaster at the Broome Street Tabernacle (Presbyterian), being associated with Dr. H. R. Palmer. He remained there until his removal from New York in 1905. In 1897 he became organist and choirmaster at the Second Unitarian Church, Brooklyn, continuing in this position also until 1905. In 1896-7 he was director at the new Adelphi College, Brooklyn.

Dr. Erb's first book, "Johannes Brahms: A Biography," appeared in 1905 and was the first biography of Brahms to be published in the English language.

In February, 1905, Mr. Erb went to the University of Wooster as director of the conservatory of music and organist and choirmaster of the college church, Westminster Presbyterian. This position he retained until 1913, when he went for a year to the Fourth Presbyterian Church in Chicago.

In 1914 he received a call to the University of Illinois as director of the school of music and university organist. Here he remained from 1914 to 1921. During the first three years of this period he also acted as organist-choirmaster of McKinley Presbyterian Church.

In 1921, having suffered from the effects of overwork during and after the war, Mr. Erb retired temporarily from college duties and went to New York as managing director of the American Institute of Applied Music, continuing in that position for three years. In February, 1923, he became professor of music at Connecticut College for Women, New London. In March, 1925, he was appointed organist and director at the First Church of Christ (Congregational) in New London, resigning in October, 1926, to go to the United Congregational in Norwich, Conn.

Mr. Erb became active in the Music Teachers' National Association in 1894 and was its secretary one year and president four years, besides serving on many committees. He became a fellow of the A.G.O. in 1910 and received the honorary degree of doctor of music from Wooster College in 1921.

Mr. Erb's first recital appearances occurred in New York in the '90s. At Illinois he gave weekly recitals for seven years, besides appearing in recitals and lectures in over half the states of the Union. He played fully 500 recitals in thirty years, about 300 of them during the period at the University of Illinois. His literary work had occupied a good deal of his time, and besides the Brahms volume he is the author of "Hymns and Church

Music," "Elements of Harmony," "Elementary Theory" and "Music Appreciation for the Student."

Mr. Erb married Ethel Bernice Heydinger of Brooklyn, N. Y., in 1899, and she survives.

## VATICAN FAVORS PIPE ORGAN; DOES NOT BAN ELECTRONICS

Confusion caused by contradictory statements as to the attitude of the Vatican on the installation of electronic organs in Catholic churches is cleared up by a communication from the Sacred Congregation of Rites which indicates that under certain conditions due to the present cost of organs and the situation created by the destruction of many organs in the war, the Sacred Congregation does not forbid the installation of electronic organs, but leaves "to the judgment of the bishops and other ordinaries, in individual cases, when a comparable pipe organ cannot easily be provided, to permit the use of electric organs in churches."

A translation of the communication submitted to THE DIAPASON reads as follows:

The war, unfortunately, having caused so much disaster and destruction, did not spare the sacred buildings, of which many were destroyed and quite a few seriously damaged, so that, in addition to the works of art, many organs also were destroyed or rendered useless.

It is superfluous to remark that the organ plays an important part in the sacred liturgy and that to provide even one of small size a large expenditure is required. In recent times, accordingly, manufacturers of musical instruments have invented electronic organs, which, while they entirely defer to pipe organs, nevertheless in their manufacture and use offer certain advantages.

Considering all these things, the Sacred Congregation of Rites, although it confirms that the pipe organ is to be preferred for liturgical requirements, nevertheless does not prohibit the use of the electric organ. For this reason, this Sacred Congregation, although it recognizes that an organ of this type, in order to be a worthy substitute for the pipe organ, must continue to be perfected—which it strongly encourages the manufacturers to do—leaves nevertheless to the judgment of the bishops and other ordinaries, after having heard the opinion of the diocesan committee on sacred music, in individual cases, when a comparable pipe organ cannot easily be provided, to permit the use of electric organs in churches, adding the variations suggested by said diocesan committee.

## Mlle. FALCINELLI TO PLAY

APRIL 26 AT ASCENSION IN N. Y.

Mlle. Rolande Falcinelli, organist of the Basilique de Sacre Coeur, Paris, will give a recital at the Church of the Ascension in New York Wednesday, April 26, at 8:30, instead of April 24 as was announced previously.

Bach's "St. John Passion" will be given at this church on Monday, April 3, at 8 p.m. This work has been sung every year at the Church of the Ascension for the last ten years.

As a part of the Bach commemoration, a service of Bach's music was held March 20. The music included the motet "Jesus, Priceless Treasure," and the following organ numbers: Chorale Preludes, "A Mighty Fortress," "Out of the Depths" and "When We Are in Deepest Need"; "Jesus, Priceless Treasure" (Fantasia) and the Prelude and Fugue in E flat. Vernon de Tar, F.A.G.O., is the organist and choirmaster.

THE VAN DUSEN ORGAN CLUB of Chicago presented an unusually interesting program at its meeting Feb. 27. As the feature of the program Miss Judith Berglof showed colored slides of England, Sweden and Norway and gave a talk on her travels and experiences abroad last summer. This was preceded by a group of organ numbers played by Dwight Davis. Mrs. Linnes Haas played a group of four Scandinavian numbers as a prelude to the Scandinavian pictures.

SKANEATELES, N. Y., HAS ARRANGED to take ten families of displaced persons into homes of residents this spring for temporary assistance. The Skaneateles Council of Church Women sponsored a concert on the evening of Feb. 23 to defray their expenses from ports of entry. The concert was given in the Presbyterian Church. The artists, from the faculty of Syracuse University, were Ivan Licht, organist, and Charlotte Reinke, soprano. A very large audience showed its enthusiasm.

## THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 25 East Jackson Boulevard, Chicago 4, Ill.

## PETERS EDITION

### ORGAN MUSIC

BACH	Ricercare a 6 voci (from: The Musical Offering) (P. 4528).....	\$1.00
	30 Selected Choral Preludes (in progressive order) (P. 2178b).....	1.50
BOSSI	Organ Works in 2 volumes (P. 3590a/b).....each vol. 2.50	
	Vol. I: Chant du soir, Idylle, Elevation, Noel, Theme et Variations, Ave Maria, Offertoire, Resignation, Piece Heroique, Redemption, etc.	
	Vol. II: Concert Piece, Legend, Rustic Scene, Hora giocosa Intermezzo lyrico, Hora mystica (Stunde der Weihe), Funeral Procession, etc.	
	Italian Masters of the Organ (P. 3592).....	3.50
	Bassani, Frescobaldi, Martini, Palafuti, Pescetti, Zipoli, etc.	
FRANCK	Organ Works in 4 volumes (P. 3744a/d).....each vol. 1.25	
HANDEL	6 Organ Concerti, Op. 4 (P. 3627).....	3.50
LISZT	Organ Works in 2 volumes (P. 3628a/b).....each vol. 2.50	
MUFFAT	Apparatus musico-organisticus (1690) (P. 6020).....	3.50
	12 Toccatas, Ciacona, Passacaglia, etc.	
PEETERS	Lied Symphony for Organ (P. 6002).....	3.00
	Lied to the Ocean—Lied to the Desert—Lied to the Flowers—Lied to the Mountains—Lied to the Sun	
REGER	Benedictus, Op. 59 No. 9 (P. 3114).....	.40
	Fantasy and Fugue in C minor, Op. 29 (P. 3981a).....	.75
	Fantasy and Fugue in D minor, Op. 135b (P. 3981).....	.75
	4 Preludes and Fugues, Op. 85 (P. 3110).....	1.25
	30 Short Choral Preludes, Op. 135a (P. 3980).....	1.50
SCHNEIDER	44 Pedal Studies, Op. 48 (Straube) (P. 2244b).....	1.25
	25 Pedal Studies, Op. 67 (Straube) (P. 2244a).....	1.25
SCHUMANN	Fugues on B-A-C-H, Op. 60 (P. 2382).....	1.00

### EULENBURG MINIATURE SCORES

BACH	Cantatas (German-English) Nos. 4 (\$1.00), 31 (\$.75), 39 (\$.75), 85 (\$.75), 105 (\$.75), 161 (\$.75), 176 (\$.75).	
	Nos. 12, 50, 51, 80, 81 will be off the press in May, 1950.	
	Christmas Oratorio (E. 962).....	4.50
	Magnificat (E. 964).....	1.50
	Mass in B minor, St. Matthew Passion (Latin-German).....each	4.50
	St. John Passion (German-English) (E. 965).....	3.50
BRAHMS	Requiem, Op. 45 (German-English) (E. 969).....	3.50
BRUCKNER	Mass in E minor (Urtext Edition).....	1.50
	Mass in F minor (Urtext Edition).....	3.50
	Te Deum (E. 960).....	1.50
MOZART	Requiem (K. 626) (E. 954).....	3.00
VERDI	Requiem (Latin). Second printing with English text (E. 975).....	3.50

Peters Edition Organ Music Catalogue 1950 now available upon request.

## C. F. PETERS CORPORATION

Music Publishers

Carnegie Hall 881 Seventh Avenue New York 19, N. Y.

## Outstanding Compositions for Church and Festival Use by Celebrated Composers

for MIXED VOICES

The Hymn of Jesus.....Gustav Holst  
for Two Choruses and Semi-Chorus

Short Festival Te Deum.....Gustav Holst

Five Mystical Songs.....R. Vaughan Williams  
for Baritone Solo and Chorus

The Hundredth Psalm.....R. Vaughan Williams

O, Clap Your Hands.....R. Vaughan Williams

and

## Five Shorter Pieces

Turn Back, O Man.....Gustav Holst

All People That on Earth Do Dwell.....Gustav Holst

Onward, Ye Peoples!.....Jean Sibelius

Thanks Be to Thee.....Handel-Lefebvre

A Song for Peace.....Katherine K. Davis

Orchestral Accompaniment

is available for all these compositions

## GALAXY MUSIC CORPORATION

50 West 24th St., New York 10, N. Y.



## BOSTON UNIVERSITY HAS A NEW CASAVANT

### THREE-MANUAL DEDICATED

Francis W. Snow Plays Opening  
Recital on Instrument in Marsh  
Chapel—Has 2,487 Pipes—  
McCurdy Plays Bells.

The firm of Casavant Freres, Limited, St. Hyacinthe, Quebec, has just completed the installation of a three-manual organ in Daniel L. Marsh Chapel at Boston University. This organ is divided into two sections, installed on each side of the chancel, with the console in the center. There is a total of 2,487 pipes. The stop specification is as follows:

#### GREAT ORGAN.

Bourdon, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 rks., 244 pipes.  
French Trumpet, 8 ft., 61 pipes.

#### SWELL ORGAN.

Dulciana, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Vox Celeste (GG), 8 ft., 66 pipes.  
Viollina, 4 ft., 73 pipes.  
Flautina, 2 ft., 61 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Clarinet, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Oboe, 4 ft., 73 pipes.  
Carillon Bells.  
Tremolo.

#### CHOIR ORGAN.

String Diapason, 8 ft., 68 pipes.  
Melodia, 8 ft., 68 pipes.  
Dulciana, 8 ft., 68 pipes.  
Fugara, 4 ft., 68 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Octavin, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Orchestral Oboe, 8 ft., 68 pipes.  
Carillon Bells.

#### PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.  
Soubass, 16 ft., 32 pipes.

Bourdon (from Swell), 16 ft.  
Dulciana (from Swell), 16 ft.  
Flute, 8 ft., 12 pipes.  
Cello, 8 ft., 32 pipes.  
Mixture, 3 rks., 96 pipes.  
Clarinet (from Swell), 16 ft.  
Flute (from Great), 8 ft.  
Flute (from Great), 4 ft.

At a founders' day conclave March 13 and 14 the public heard for the first time Boston University's new organ, gift of Guy W. Cox, chairman of the university's board of trustees, and its eighty-six new Schulerich carillon bells. At flag-raising ceremonies on the plaza in front of the new chapel on the Charles River campus the first half of the program was an outdoor concert, while the second half was presented inside the chapel. This chapel, named in honor of President Daniel L. Marsh, now in his twenty-fifth year as head of Boston University, was dedicated earlier in the morning. Dr. Alexander McCurdy gave the first public recital on the twenty-five English and sixty-one Flemish bells, given to the university by the trustees. On the morning of March 14 Dr. Francis W. Snow presided at the organ.

#### TEN BACH BROADCASTS FROM COLUMBUS BY WILBUR HELD

Radio station WOSU (820 on the dial), on the campus of Ohio State University in Columbus, will present Wilbur Held of the music school faculty in a series of ten broadcasts of organ music by Bach. The programs will be played at the Tenth Avenue Baptist Church Monday evenings from 6:45 to 7, starting April 3. Mr. Held's offerings will include:

April 3—Fantasie and Fugue in G minor.

April 10—Trio-Sonata 5, in C major.

April 17—"When in the Hour of Deepest Need" and Prelude and Fugue in D major.

April 24—Prelude in E flat and "Kyrie, God, Father, in Eternity."

May 1—"We All Believe in one God, Creator," "Our Father, Who Art in Heaven" and Fugue in E flat ("St. Anne").

May 8—Toccata and Fugue in D minor, "The Old Year Is Gone" and "In Thee Is Gladness."

May 15—Schubler Chorale Preludes.

May 22—Early works.

May 29—Prelude and Fugue in B minor.

June 5—Passacaglia and Fugue in C minor.

## PLACEMENT

Those familiar with the background of the organ and the Church seem to agree that to see the organ is proper, and that musical considerations must govern placement. Curt Sachs' book "The History of Musical Instruments" gives a very enlightening account of the trends and people affecting the placement of the church organ.

Being in a transitory period in this country, we are beginning to realize that certain fundamentals must be embraced to achieve optimum results. Natural laws are involved, and their violations are as sure of certain results as their obedience.

Inevitably linked with the development of the modern American organ into an instrument concerned with music rather than its own identity is the harmonic development of the pipes and their blend. This is optimum with certain wind pressures.

An organ more or less buried in a chamber on high pressure is an artistic failure because of lack of cohesion. An organ installed likewise on low pressure can be a failure not solely because of low dynamic level but because the delicate lacework of harmonics is killed before it can give the ear the planned illusion of dynamic satisfaction.

The moral is clear. We know the result we want, and the natural laws governing the result. Your architect may neither know nor care about this. As a musician, you must.

*G. Donald Harrison*

*The Aeolian-Skinner Organ is a quality product*

AEOLIAN-SKINNER  
ORGAN COMPANY  
Inc.

G. Donald Harrison  
President

William E. Zeuch  
Vice President

Office and Factory  
Boston 25, Mass.

# KLAUS SPEER



The belief that an all-Bach organ program offers the best that can be heard for that instrument was given strong support by the concert of Klaus Speer.

(Minneapolis STAR)

Excellent program, thoughtful, scholarly playing... lines always clear and woven into a whole of transparent clarity... Conception utterly convincing.  
(Courier-Journal, Louisville, Ky.)

For dates address:

KLAUS SPEER

Lincoln Memorial University, Harrogate, Tenn.

# WILLIAM



**WINNER OF THE \$1,000  
YOUNG ARTIST AWARD OF 1949,  
PRESENTED BY THE NATIONAL  
FEDERATION OF MUSIC CLUBS**

**ORGANIST OF THE  
NEW YORK AVENUE  
PRESBYTERIAN CHURCH,  
WASHINGTON, D. C.**

---

**DALLAS, TEXAS** — Following his appearance as soloist with the Dallas Symphony Orchestra: *"Mr. Watkins handled the organ with superb craftsmanship as well as artistry. To the Handel concerto he brought insight, and a compelling elegance of style. The Piston (Prelude and Allegro) was played with definitive line and haunting loveliness of registration. He brings a virtuoso flair to the organ."*  
John Rosenfield in The Dallas Morning News.

**WILKES-BARRE, PA.** — *"He played with expression, temperament, style, and emotion which made his playing a thing of beauty and joy. He attained the utmost ease, lightness and fluency. His interpretations are characterized by a consummate intelligence which includes the minutest details in all their relations. The care with which all the ideas are discriminated, each receiving its due proportion of emphasis, is a revelation to most players. He is an organist of the highest rank for whom absolutely no technical difficulties seemingly exist; with a technique which seemed infallible, his performance was dazzling in the extreme."*

The Wilkes-Barre Record.

**TOPEKA, KANSAS** — *"The program which in the hands of a lesser artist could have been tedious to the listener was, in his hands, a demonstration of artistry and depth of musical insight . . . The recently composed 'Fête' of Jean Langlais, cleanly executed, fairly crackled with electric energy and provided an exciting conclusion."*

The Topeka Daily Capital.

**WASHINGTON, D. C.** — *"Here was glowing and varied color, eloquent definition of mood, breadth, dignity and power from the spirit, and realized in exciting measure by skillful exploitation of the instrument . . . An interpreter of imagination."*

The Washington Times-Herald.

**NORFOLK, VA.** — *"The clarity of his playing and the impeccable rhythm go hand in hand to make listening a rare pleasure . . . Many more were inspired than we will ever know. We have heard what can be done with an organ."*

The Norfolk Virginian-Pilot.



# WATKINS

THE KILGORE NEWS HERALD  
KILGORE, TEXAS  
FRIDAY, FEBRUARY 17, 1950

## Flawless Performance Given By Organist

RECITAL ON THE NEW AND MUCH-PUBLICIZED AEOLIAN-SKINNER ORGAN IN KILGORE, TEXAS:

Approximately 400 people came from cities and towns all over East Texas and North Louisiana Tuesday night to hear William Watkins play the organ at First Presbyterian Church. What they heard was organ playing of a class they never heard before, and are not likely to hear again until Mr. Watkins returns to Kilgore, for he is a young man of extraordinary gifts.

Mr. Watkins bypassed the customary "opener" which is calculated to give the player time to get his bearings and quiet the audience. He pitched right in with the G Minor Fantasy and Fugue of Bach, and played it flawlessly and with a clear delineation of style. These qualities are to be expected of a concert performer. The unexpected was that he invested this rather overworked music with a freshness and vitality that won his audience at the start.

Having established himself as a Bach player of the highest rank, Mr. Watkins continued with two modern works, the Fantasy for Flute Stops by Leo Sowerby, and a brand new "Fete" by Jean Langlais. The Sowerby was played as the fanciful music it is, without any apparent temptation to be cute about it. Langlais demonstrated the player's virtuosity, which is certainly electrifying; but one got the impression that this was a virtuosity under the control of a profound musical intellect, so there was no suggestion of showing off, but an apparent wish to serve the music with the finest technical equipment possible. Cesar Franck's B Minor Choral was chosen to close the first half, and in Mr. Watkins' hands it was Franck at his best—lofty, mystical and truly organic.

The principal work of the evening, if one can select a pinnacle among so many peaks, was the Introduction, Passacaglia, and Fugue by the Canadian composer, Healey Willan. This is great music by any standards, great enough to tax the powers of any musician alive. Not only did young Mr. Watkins not get in the way of the music, he made himself completely its servant—a wholly understanding and loving servant—so that it spoke with a complete realization of all its possibilities; and

the audience was brought figuratively to its knees. Throughout the church there was an emotional charge almost as tangible as the walls themselves. We were present at the creation of great art, and we all knew it.

As a contrast to Willan, Mr. Watkins offered two pieces by Marcel Dupre "The Spinner" and a set of variations on a Noel, and he wound up the evening with the Liszt Prelude and Fugue on B. A. C. H. The complete list of pieces is formidable indeed, considering the level of difficulty. But never was there a demand that was not more than met.

As an interpreter of music Mr. Watkins does not allow himself the mannerisms frequently indulged in by organists. There is none of that precious asceticism which consists in eschewing all but a handful of stops in a misguided attempt to convert an essentially heroic instrument into a vehicle for chamber music. On the other hand, there is never bombast just for the sake of effect. Nothing is overdone, and nothing understated. He does not affect an individual "style" of playing. The style is in the music, according to its historical perspective and the genius of its composer. Mr. Watkins knows this to be true, and so he simply brings to all the music limitless technique, a deep humility, without any attempt to sell himself. The result is Art.

It is doubtless clear by now that this reviewer finds it impossible to discuss the art of William Watkins without throwing superlatives around like confetti. Well, fellow students, this youngster deserves all the superlatives in the book. I didn't even feel the urge to compare his playing with that of the many other recitalists who have played the organ here during the past 15 years, for the simple reason that William Watkins, the organist, is in a class by himself. He transcends the natural limitations of the organ. You have to round up a roster of names like Roussevitzky, Rubenstein and Montoux to find a basis for comparison. This boy is one of the great interpretive artists of the century.—Roy Perry.

**NOW BOOKING FOR TRANSCONTINENTAL TOUR — JANUARY — FEBRUARY — MARCH 1951**

MGT. JAMES KRAHL, JR. — 1900 H STREET, N.W., WASHINGTON 6, D. C.

## NEW SCHANTZ ORGAN FOR WOOSTER CHURCH

### TO REPLACE ORGAN OF 1913

Stop Specifications of Three-Manual  
for Zion Lutheran Church Drawn  
Up by Wayne Frary—Alter-  
ations in Edifice.

Zion Lutheran Church in Wooster, Ohio, has closed a contract with the Schantz Organ Company, Orrville, Ohio, to build a three-manual organ as part of an extensive alteration project. The new organ will replace an instrument given to the church in 1913 by the late Henry Clay Frick. A complete rebuilding of the present chancel will include an altar and divided choir. Wayne Frary is the organist of Zion Lutheran and specifications for the completely new organ were drawn up in collaboration with Mr. Frary. The stoplist is as follows:

**GREAT ORGAN.**  
Quintaton, 16 ft., 12 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Quintadena, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Gemshorn, 4 ft., 12 pipes.  
Mixture, 3 rks., 183 pipes.  
Chimes (Deagan D), 21 bells.  
Tremulant.

**SWELL ORGAN.**  
Lieblich Gedeckt, 16 ft., 12 pipes.  
Violin Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 66 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Harmonic Piccolo, 2 ft., 61 notes.  
Contra Fagotto, 16 ft., 73 pipes.  
Fagotto, 8 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Plein Jeu, 3 rks., 183 pipes.  
Tremulant.

**CHOIR ORGAN.**  
Dulciana, 16 ft., 12 pipes.  
Viola, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Viola, 4 ft., 61 notes.

Rohr Flöte, 4 ft., 73 pipes.  
Dulciana, 4 ft., 12 pipes.  
Nazard, 2½ ft., 73 pipes.  
Dulciana Twelfth, 2½ ft., 61 notes.  
Dulciana Fifteenth, 2 ft., 61 notes.  
Rohr Flöte, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Harp (Maas), 44 bars.  
Chimes, 21 notes.  
Tremulant.

**PEDAL ORGAN.**  
Open Diapason, 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (Swell), 16 ft., 32 notes.  
Dulciana (Choir), 16 ft., 32 notes.  
Quint, 10½ ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Bass Flute, 8 ft., 12 pipes.  
Dolce Flute (Swell), 8 ft., 32 notes.  
Dulciana (Choir), 8 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.  
Flute (Swell), 4 ft., 32 notes.  
Contra Fagotto (Swell), 16 ft., 12 pipes.  
Fagotto (Swell), 8 ft., 32 notes.  
Chimes, 21 notes.

### BRIDGEPORT, CONN., ORGANIST HAS FIFTIETH ANNIVERSARY

A dinner in honor of John W. Dial, who had just completed fifty years as organist and choirmaster of St. Mary's Catholic Church, Bridgeport, Conn., took place Jan. 29 in St. Mary's Hall. Mr. Dial is sub-dean of the Bridgeport Chapter, A.G.O. Three hundred and fifty friends attended this dinner. Among the number were twelve from the Bridgeport Chapter. A scroll from the Bridgeport Chapter was presented to Mr. Dial; also a television set and various gifts from the parish.

THE MOTET CHOIR of the Second Presbyterian Church of Kansas City, Mo., presented Stainer's cantata "The Daughter of Jairus" March 12 as the first in a series of Lenten musical programs. March 27 the choir sang "Hear My Prayer," by Mendelssohn, and "Gallia," Gounod, with Mrs. H. Maurice Robinett as soprano soloist. On Good Friday evening, April 7, the motet, Westminster and chapel choirs will give their annual presentation of "The Crucifixion," by Stainer. A junior choir festival is to be held at this church May 14, with all junior choirs in the Kansas City Presbytery participating. Parts 2 and 3 of "The Messiah" will be given by the motet choir May 21. Richard J. Helms conducts all of these services.

## "THE UP-TO-THE-MINUTE AUSTIN ORGAN."

In Diapasons, Mixtures, Reeds, Strings and Flutes, the AUSTIN product of 1950 is as modern as this morning.

Slow-side flue chorus voicing (sweet, unforced, cohesive, transparent tone); fiery, solid reeds; broad, churchly *blending* strings; sparkling flutes of moderate scale with well-developed trebles — all put together in homogeneous sections that *contrast yet unite*:

That is the AUSTIN ORGAN of today.

Operated by mechanisms that are so patently superior in simplicity, solidity, durability and dependability that we welcome comparisons.

## AUSTIN ORGANS, Inc.

HARTFORD, CONN.

(Member of Associated Organ Builders of America)

## ESTEY ORGAN COMPANY

BRATTLEBORO, VERMONT

Since 1846

PIPE ORGANS FOR THOSE SEEKING THE HIGHEST QUALITY IN TONE AND WORKMANSHIP

### Representatives in the United States:

Harry H. Allen	3012 Edgewood Ave.	Richmond, Va.
C. H. Brick	5502 Vickery Blvd.	Dallas, Tex.
A. J. Bowers	136 So. 17th Street	Philadelphia, Pa.
Byron E. Brown	714 West 7th Street	Sioux City, Iowa
James W. Butzen	5001 Fletcher Street	Chicago 41, Ill.
Ray L. Douglas	Lunenburg Road	West Groton, Mass.
Arthur J. Fellows	1996 Marshall Ave.	St. Paul, Minn.
Fred N. Hale	122 Glass Terrace	Syracuse, N. Y.
E. G. Marin	373 Huntington Ave.	Buffalo 14, N. Y.
Harry Reed	4127 Fremont Ave.	Seattle, Wash.
P. M. Steed	165 S. Alessandro Ave.	Tempe City, Calif.
E. H. Woekener	452 South First Ave.	Mt. Vernon, N. Y.
Neill Johnson Co.	11 Alvin Place	Upper Montclair, N. J.
Critchett Piano Co.	1409 Forest Ave.	Des Moines, Iowa
W. C. Greenwood	P. O. Box 363	Asheville, N. C.

Contact our nearest representative, or the home office at Brattleboro, Vermont, directly

## TWO GREAT PUBLICATIONS

### GRADUS AD PARNASSUM

BOOK II

Progressive Organ Studies

Compiled and Edited by

DR. CASPAR KOCH

A collection of 93 organ studies by the great masters of four centuries. From easy pieces for beginners to works touching the borderlands of virtuosity.

PRICE \$2.50

### BACH'S EIGHT LITTLE PRELUDES & FUGUES

For Organ Edited By

DR. CASPAR KOCH

Who is the composer of this set of Preludes and Fugues?  
How did faulty progressions result in Fugue I?  
What is the authentic reading of the missing measure in Fugue III?  
How are the triplets in Prelude IV to be performed?  
What tempo changes are implied in Prelude V?  
What is wrong with the accepted version of the countersubject in Fugue VII?

The above questions are among the many answered by the editor of this new edition.

PRICE \$1.25

Every organist should have these valuable volumes in his repertoire.

MAIL ORDERS PROMPTLY FILLED

**VOLKWEIN'S**

Music Publishers

632 LIBERTY AVE.

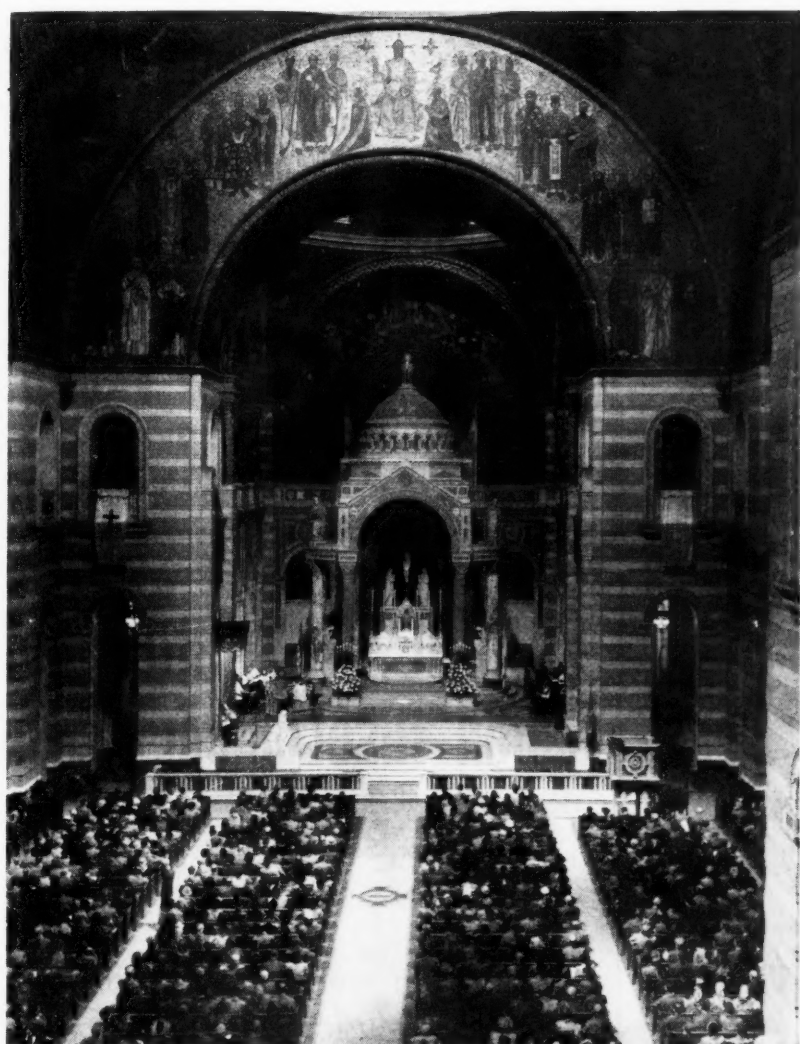
PITTSBURGH 22, PA.



*Dr. Mario Salvador*

PLAYING THE DEDICATORY RECITAL

SAINT LOUIS CATHEDRAL, SAINT LOUIS



The amazing tribute paid to Dr. Salvador on the new Kilgen Organ, by the vast crowd that attended its dedication in the closing months of last year, was but a forerunner of the enthusiastic praise accorded this organ since its installation.

The following letter, written to the editor of a musical publication who has withheld the name of the sender, expresses the underlying thought in the mass of comments received in the last few months:

"Now if I have personally to pay your railroad fare to St. Louis I want you to hear the new Kilgen in the St. Louis Cathedral. It is truly the greatest I have heard in many moons. It has everything. Color, no screaming mixtures. Warmth, no fat flutes. A Pedal Organ that would drive you dizzy. The big boys scream for clarity—and they got it; the little fellows for warmth and sheer beauty—and they got it; the old-timers want fundamental sonority—and they got that, too. I challenge anyone to match these Diapasons and the strings, and a very comfortable console, too."

**The Kilgen Organ Company**

EXECUTIVE OFFICES AND FACTORY — 4632 W. FLORISSANT AVE.

ST. LOUIS 15, MO.

**Kilgen**  **Organs**

# LONDON CONCERT HALL TO HAVE GREAT ORGAN

## FOUR-MANUAL OF 102 RANKS

**Harrison & Harrison Work Will Be One of the Largest Built in England Since the War—Traditional Ensemble Designed.**

A large four-manual organ for the new concert hall being built for the London County Council on the south bank of the Thames River adjacent to the exhibition site is to be installed by Harrison & Harrison, Limited, of Durham.

There has been much speculation in recent months in English organ circles and in the press regarding the proposed organ, which will be one of the largest to be built in Britain since the war, and it is stated that "the unusual tonal scheme promises a complete break-away from the modern big diapason and high-pressure reed chorus and brings back to us in a modern organ the centuries-old tradition of the ensemble built up on comparatively low pressures, numerous mutation ranks and reeds with a high harmonic content."

There will be a total of 102 speaking stops and eighteen couplers, making a total of 120 drawstops. The specification has been drawn up by Ralph Downes, M.A., A.R.C.M., in consultation with the builders.

Stops marked with asterisks will be designed by and voiced by or under the supervision of M. Rochesson of Paris.

The resources of this instrument are to be as follows:

### GREAT ORGAN.

Prestant, 16 ft.  
Bourdon, 16 ft.  
Diapason, 8 ft.  
Spitzgamba, 8 ft.  
\*Flute Harmonique, 8 ft.  
Bourdon, 8 ft.  
Quintflöte, 5 1/4 ft.  
Octave, 4 ft.  
Gemshorn, 4 ft.  
Gedektfloete, 4 ft.  
Quint, 2 3/4 ft.  
Octave, 2 ft.  
Blockflöte, 2 ft.  
Tierce, 1 3/4 ft.  
Mixture (15, 19, 22, 26, 29).  
Scharf (26, 29, 33, 36).  
\*Cornet (1, 8, 12, 15, 17, middle C).  
\*Bombarde 16 ft.  
\*Trumpet, 8 ft.  
Clarion, 4 ft.

### SWELL ORGAN.

Quintadena, 16 ft.  
Major Principal, 8 ft.  
Holzprincipal, 8 ft.  
\*Rohrgedekkt, 8 ft.  
Viole de Gambe, 8 ft.  
Voix Celestes (AA), 8 ft.  
Octave, 4 ft.  
\*Koppelflöte, 4 ft.  
\*Nazard (F), 2 3/4 ft.  
Octave, 2 ft.  
\*Nachthorn, 2 ft.  
\*Tierce (F), 1 3/4 ft.  
Flageolet, 1 ft.  
Mixture (22, 26, 29, 33).  
Zimbel (38, 40, 43).  
\*Hautbois, 8 ft.  
\*Vox Humana, 8 ft.  
\*Bombarde, 16 ft.  
\*Trumpet, 8 ft.  
\*Clarion, 4 ft.

### CHOIR ORGAN.

(Enclosed in a swell-box.)  
Salicional 16 ft.  
Baryp, 8 ft.  
Quintadena, 8 ft.

Salicional, 8 ft.  
Unda Maris, 8 ft.  
Fugara, 4 ft.  
Rohrflöte, 4 ft.  
Waldflöte, 2 ft.  
Quintflöte, 1 1/4 ft.  
Sifflöte, 1 ft.  
Sesquialtera (26, 31).  
Mixture (29, 33, 36, 40).  
Dulzian, 16 ft.  
\*Cromorne, 8 ft.

### POSITIV ORGAN. (Unenclosed.)

Prestant, 8 ft.  
Gedekkt, 8 ft.  
Prestant, 4 ft.  
Open Flute, 4 ft.  
Quintflöte, 2 3/4 ft.  
Octave, 2 ft.  
Tierce, 1 3/4 ft.  
Larigot, 1 1/4 ft.  
Cornet (1, 8, 12, 15, 17, middle C).  
Mixture (15, 19, 22, 26, 29).  
Scharf (22, 26, 29, 33, 36).  
\*Regal 8 ft.  
\*Trumpet 8 ft.

### SOLO ORGAN.

\*Flute Majeure, 8 ft.  
Violoncello, 8 ft.  
Violes Celestes (CC), 8 ft.  
Flute Harmonique, 4 ft.  
Piccolo, 2 ft.  
Corno di Bassetto, 8 ft.  
Orchestral Oboe, 8 ft.  
French Horn, 8 ft.  
Trompette Harmonique, 8 ft.  
Clarion Harmonique, 4 ft.

### PEDAL ORGAN.

Prestant (20 from Great), 32 ft.  
Major Bass, 16 ft.  
Prestant, 16 ft.  
Sub Bass, 16 ft.  
Quintadena (from Swell), 16 ft.  
Salicional (from Choir), 16 ft.  
Quintflöte, 10 3/4 ft.  
Open Flute, 8 ft.  
Gemshorn, 8 ft.  
Rohrgedekkt, 8 ft.  
Quintadena (from Swell), 8 ft.  
Open Flute, 4 ft.  
Nachthorn, 2 ft.  
Sesquialtera (12, 17).  
Septieme, 2 2/7 ft.  
Rauschpfeife (19, 22).  
Mixture (26, 29, 33, 36).  
\*Bombarde (20 from Bombarde), 32 ft.  
\*Bombarde, 16 ft.  
Dulzian (from Great), 16 ft.  
\*Trumpet, 8 ft.  
\*Regal (20 from Positiv), 8 ft.  
\*Clarion, 4 ft.  
\*Regal (from Positiv), 4 ft.  
\*Kornett, 2 ft.

There will be eight pistons for each manual and eight generals. The great and swell combinations and the general pistons will be duplicated by foot pistons. Wind pressures will be as follows: Pedal organ, 3 to 4 1/2 inches; positiv organ, 3 1/4 inches; choir, 3 1/4 and 3 3/4 inches; great, 3 3/4 inches; swell, 3 3/4 inches; solo, flue work, corno di bassetto and orchestral oboe, 4 inches; trompette and clarion harmonique, 7 inches; French horn, 12 inches.

### NIES-BERGER IS SOLOIST WITH BOSTON SYMPHONY

Edouard Nies-Berger returned to New York in March from a recital tour in the course of which he was heard in Ohio, Iowa, Virginia and Florida. On his return he was invited by Charles Münch to be soloist with the Boston Symphony in New York and Hartford in the Saint-Saëns Third Symphony with organ. Mr. Nies-Berger recorded this symphony for Columbia Masterworks with the New York Philharmonic-Symphony Orchestra under Mr. Münch. On March 21 Mr. Nies-Berger conducted his chamber orchestra at one of the evenings of music at the Central Presbyterian Church.

# ANTHOLOGIA ANTIQUA

## —For Organ—

- 6381 XVII Century Masters. Book One  
Transcribed by Joseph W. Clokey. . . . . 1.25
- 7040 XVII and XVIII Century Masters. Book Two  
Transcribed by Garth Edmundson. . . . . 1.25
- 5753 Suite from Water Music—G. F. Handel  
Book Three. Transcribed by Carl  
McKinley . . . . . 1.00
- 7337 French Clavecin Compositions. Book Four  
Transcribed by Joseph W. Clokey. . . . . 1.00
- 8090 Six Chorale Preludes—D. Buxtehude  
Book Five. Transcribed by Seth Bingham 1.50
- 8225 Suite Baroque—G. P. Telemann. Book Six  
Arranged by Ludwig Altman. . . . . 1.25
- 8327 Suite from Solemn Mass for Parish Use—  
Francois Couperin, le Grand. Book Seven  
Arranged by Seth Bingham. . . . . 1.50

## J. FISCHER & BRO.

119 West 40th Street  
NEW YORK 18, N. Y.

# SCHOOL OF SACRED MUSIC UNION THEOLOGICAL SEMINARY

The Rev. Henry Pitney Van Dusen, Ph.D., D.D., President  
Hugh Porter, Sac. Mus. Doc., F.A.G.O., Director  
Clarence Dickinson, Mus. Doc., Litt. D., Director-Emeritus

## Courses in everything pertaining to the Music of the Church

The regular summer session of the Seminary will include private study in organ, voice, and theory, with well-known New York instructors, and two special courses in Sacred Music: Choral Conducting and Interpretation, by Barrett Spach; the Organization and Administration of the Church Choral Program, by Donald D. Kettring.

A chorus directed by Mr. Spach will sing a program in the chapel during the session.

July 10 to August 18, 1950

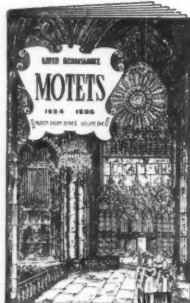
Bulletin on Request

Broadway at 120th Street

New York 27, N. Y.

## Rare and Superb Music

# Later Renaissance Motets



Seldom will your interest be aroused by choral material as by these examples of early contrapuntal music, expertly prepared for modern choir use by Matthew N. Lundquist. With this beautiful music, a director may aptly demonstrate the capabilities of his a cappella choir.

Each group of voices is given an interesting and effective part; texts are fluent adaptations which maintain the significance of the originals. Biographical sketches of the composers and an explanation of the development of the motet add to the book's value for the choir director as well as the student of counterpoint. Bound in flat-opening Cercia binding.

Price: 75 cents, postpaid.

HALL & McCREARY COMPANY

Publishers of Better Music

434 S. Wabash Avenue

Chicago 5, Ill.



# CONCERT SEASON

## 1949-'50

AND ORATORIOS  
ACCOMPANIED  
IN THE RIVERSIDE  
CHURCH, N Y C

Gloucester (John Hays Hammond Castle)	August 21
Salt Lake City (Tabernacle)	August 24
San Diego (Balboa Park)	September 7
*New York City—Robin Milford, Pilgrim's Progress	October 9
Williamsport	October 13
New York City	October 16
Syracuse	October 20
New York City—Dvorak Requiem (I)	October 23
Philadelphia	October 24
Stoneham	October 27
New York City—Dvorak Requiem (II)	October 30
Manchester, N. H.	November 2
Portland, Me.	November 3
New York City—Vaughan Williams' Dona Nobis Pacem	November 6
Gettysburg College	November 7
Gettysburg College	November 8
Binghamton	November 10
Dayton	November 14
Huntington, W. Va.	November 16
New York City—Darke, The Sower	November 20
Detroit	November 22
New York City	November 27
Lansing	November 29
Minneapolis	December 1
Duluth	December 4
Flint	December 7
New York City—Kodaly Missa Brevis	December 11
Englewood	December 13
New York City—Britten Ceremony of Carols	December 18
New York City—Carol Service	December 25
New York City—Watch Night Recital	December 31
New York City	January 1
New York City—Handel Messiah (I)	January 8
New York City—Handel Messiah (II)	January 15
Hartford	January 18
New York City—Handel Messiah (III)	January 22
Princeton, Ill.	January 25
Princeton, Ill.	January 26
Princeton, Ill.	January 27
New York City—Beach, Cantic of The Sun	January 29
Cumberland	February 2
Miami	February 7
Nassau, Bahamas	February 12
Gainesville	February 14
Winter Park	February 15
New York City—Brahms Requiem (I)	February 19
Montreal	February 23
New York City—Brahms Requiem (II)	February 26
Ottawa	March 2
New York City—Soloist in Three Organ Concertos with National	March 5
Orchestral Association	March 12
New York City—Faure Requeim	March 16
Richmod	March 19
New York City—Bach St. Matthew Passion (I)	March 20
St. Catharines	March 22
Toronto	March 23
Kitchener	March 26
New York City—Bach St. Matthew Passion (II)	April 5
Philadelphia (Wanamaker's)	April 9
New York City—Finzi Full, Final Sacrifice	April 12
Bloomington (Indiana University)	April 14
Omaha	April 16
New Orleans	April 17
Houston	April 21
Redlands	April 23
Los Angeles	April 25
Dallas	April 27
Texarkana	May 7
New York City—WNYC Broadcast from Riverside Church	May 11
Atlanta	May 25
Carlisle	May 31
Pittsburgh	June 7
Methuen	June 19
Boston (A.G.O. Biennial Convention)	July 10
New York City	July 11
	July 12
	July 13
	July 14
	July 17
	July 18
	July 19
	July 20
	July 21
	July 31
Second Season, Festival of Summer Organ Concerts at The Riverside Church, daily at 5 p. m.	
Departure for third European concert tour	



# VIRGIL FOX

WILL CONDUCT  
A FIVE-DAY

## MASTER CLASS

AT THE RIVERSIDE CHURCH, NEW YORK CITY

## JUNE 26-30

Ten, two-hour, intensive sessions will be devoted to pedal technique, repertoire, hymn and anthem playing, improvisation. Class members may enroll to participate or to observe.

Address: Miss Roberta Bailey—  
Secretary to Virgil Fox and manager  
of the class, The Riverside Church  
490 Riverside Drive  
New York City

MANAGEMENT — LA BERGE — NEW YORK

## New Music Includes Anthems by Sowerby and Dickinson, Et Al

By HAROLD W. THOMPSON, Mus.D.

An admirable new anthem suitable for church dedications is Leo Sowerby's "All Things Are Thine" (Gray). This has a tenor solo and an interesting organ part on three staves; it is not so difficult as many of the composer's choral compositions. It runs to ten pages.

There are three new anthems for communion, of which I like best Clarence Dickinson's "Now in Thy Kingdom" (Gray). This has a tenor solo, and parts divide *ad lib.* George Blake's "Bread of the World" (Ditson) has a text frequently set, but this is a good, easy, reverent number. David Strickler's "Communion Anthem" (Birchard, '49) has an unusual text from an ancient manuscript. You may divide the music to come after the minister has given thanks for the bread and after he has given thanks for the wine; or you may sing the work right through.

One of the most impressive numbers published in England recently is Harold Darke's motet for double chorus, "Lift Up Your Heads" (Novello, '49). The unusual text is a poem by John Addington Symonds; the unaccompanied setting runs to twenty-three pages. Let me mention again another unaccompanied number of late '49: Philip James' "Close Thine Eyes and Sleep Secure" (Galaxy), beautiful music for a text attributed to King Charles I.

In the "Allegheny Choral Series" (Kjos) Morten J. Luvaas has a new issue called "Thy Light and Peace." Here is one case in which I would wish a piece shorter. If you end at the top of the third page of the music you have a good introit, a prayer for peace.

I am sorry that I received late Joseph Roff's "Easter Anthem" (BMI Canada Limited), a hymn-like anthem with high solo in the center section; the work is dedicated to Dr. Willan.

The name of Alexis G. Maltzoff suggests anthems in the Russian style. As a matter of fact the composer is a member of the Hartford, Conn., Chapter of the A.G.O. and his anthem entitled "Praise the Name of the Lord" (Ditson) is not at all Russian in style; it is a good anthem just the same. "Only Thou Art Immortal" and "Hear My Prayer, O Lord" (Ditson) suggest the Russians in effective use of bass voices.

Carl F. Mueller has set as anthems six "Sayings of Jesus" (C. Fischer). The idea was to select sayings at the heart of the Christian faith and to set them simply in anthems of about six pages. I think that I like best the one called "The Great Commandments," which ends impressively on the Jewish declaration of monotheism, used at the opening of services.

The following deserve at least brief mention:

Blake—"High o'er the Lonely Hills" (Ditson, '49). A lyrical anthem.

Edmundson—"I Love Thy Kingdom, Lord." Hymn-like introit. (Gray.)

Harris, Ralph A.—"God, Our Father." A prayer for world peace, dedicated to the memory of Dr. William C. Carl. (Gray.)

Hopkins, J. M.—"Let All Mortal Flesh Keep Silence." Unaccompanied; some divisions. (Presser, '49.)

Timmins—"Come Down, O Love Divine" and "God of Grace and God of Glory." The second has a text by Dr. Fosdick. (Elkan-Vogel, '49.)

### New Editions, Mixed Voices

Based on Vaughan Williams' fine hymn-tune called "Sine Nomine," or "For All the Saints," is Professor Richard T. Gore's very interesting and effective "Festal Processional" (J. Fischer). This has an important organ part (including interludes or "symphonies") on three staves. Choir and congregation may sing together, with the choir taking a descent toward the close.

In the "Arthur Jordan Choral Series" there are two good new issues: Hassler's "Christ Is Arisen," a folk melody of the

twelfth century, and Melchior Franck's "If God Be for Us" (Marks). Both are unaccompanied and have both English and German words.

The "Harvard-Radcliffe Choral Music" (G. Schirmer) has two important numbers—a Palestrina "Stabat Mater" for double choir, thirty-two pages of music and a good introduction; also Palestrina's "Sanctus and Osanna" from the Mass "O Admirabile commercium"; you use SSAATB. The short "Osanna" would be very useful alone.

There are some excellent new editions of chorales. For example:

Crüger-Johnson—"Ah, Dearest Jesus." Unaccompanied. Effective use of baritone soloist. (J. Fischer, '49.)

Crüger-Bach-Henninger—"Rejoice, Ye Christians." Soprano solo. The accompaniment, on three staves, is kept clear and important. (Ditson, '49.)

Seventeenth Century-Whitehead—"Praise to the Lord." In editions for SATB, SAB, TTBB, and SSA. Accompanied. (Gray, '49.)

Perhaps I should have included here Rob Roy Peery's "All Praise to Thee, Eternal Lord" (Presser), unison and two-part, another arrangement of "Ye Watchers and Ye Holy Ones." Ditson brings out a new edition of the long Mendelssohn motet "Hear My Prayer," with its soprano solo and treatment extending to twenty-four pages.

Kenneth Runkel's new hymn-anthems include, this time for SATB and not three choirs, Barnby's "When Morning Gilds the Skies" and Lowell Mason's "Safely through Another Week" (Belwin).

Here are a few new editions of familiar numbers:

Gounod-Whitford—"We Praise and Bless Thee," from the "Messe Solennelle." Some divisions at the climax. (Ditson.)

Shelley—"The King of Love My Shepherd Is" (AB) and "Hark! Hark! My Soul" (SA). The most popular American anthems of the year 1909. (Presser.)

Wesley-Narvik—"Lead Me, Lord." A. (Kjos.)

### Women and Juniors

Of the following all are useful and most are very familiar in other editions:

Bach-Luvaas—"Come, Holy Spirit." SSA, Unaccompanied. (Birchard.)

Gounod-Decker—"Praise Ye the Father." SSA. (J. Fischer.)

Italian-Bedell—"Stand Up for Jesus." Unison, juniors. (Ditson, '49.)

Gregorian-Chorale-Malin—"All Glory Be to God on High." SSA. (Birchard.)

Palestrina-Woodworth—"Benedictus" from the Mass "O Admirabile commercium." SSAA, unaccompanied. (G. Schirmer.)

Rogers-Bailey—"Seek Him That Maketh the Seven Stars." SSA. S solo. Best Rogers anthem. (Ditson.)

Seventeenth Century Chorale-Whitehead—"Praise to the Lord." SSA. (Gray, '49.)

### Men's Voices

The number for men's voices that I like best is Virgil Thomson's arrangement of an old white spiritual from our South, "My Shepherd Will Supply My Need" (Gray, '49). I like Harold Marks' use of an old Hebrew melody for "The God of Abraham Praise" (Ditson, '49), a fine hymn. Then David Hugh Jones has two unaccompanied anthems with sonorous choral effects, "God, Thou Art Love" and "He That Dwelleth" (Witmark, '49).

The Malin and Whitehead numbers for women also have editions for men. A new Palestrina edition is one by Professor Woodworth of the "Supplications" (G. Schirmer).

### Service Music

The best new setting of a canticle is Candlyn's of the "Benedictus Es, Domine" (Gray, '49) in free chant form. By all odds the best responses are "Four Responses" by Henry Overley (Birchard, '49), delightful short pieces with interesting accompaniments. No. 2109 of the "Church Music Review Series" (Gray, '49) has "Seven Amens," including good ones by James and Whitehead.

### Longer Works

There are four important longer works:

Bach—"Jesus, Thou My Constant Gladness." Cantata No. 147, for the Feast of the Annunciation. SATB solos. Sixty-three pages. Another fine job of editing by Goldsworthy. (Gray.)

Bach—"A Short Passion from St. Matthew's Gospel." Still 135 pages in length.

Except the final chorus, all numbers for double chorus have been omitted. To help soloists especially, the whole work has been lowered one tone. Editing by Dr. Whittaker. Welsh words in this edition as well as English. The list price is \$3.75, which is pretty high compared with 7/6 in England. (Oxford.)

Howells—"King of Glory." Third of three motets, published separately with a cover. Twenty-three pages. Effective setting of a fine poem by George Herbert. (Novello, '49.)

### New Organ Compositions

If you are looking for a set of progressive organ studies for your pupils, see Caspar Koch's "The Organ Student's Gradus ad Parnassum" (Volkwein, Pittsburgh). Book 2, which has just reached my desk, is made up of passages (not complete pieces) from masterworks from Bach to Bonnet.

Some of the most satisfactory and generally useful organ music this year is on more or less familiar hymns and chants; the firm of Gray has the following remarkably rich offering:

Bingham—"Prelude on 'Festal Song,' or 'Rise Up, O Men of God.'" Four pages and not difficult.

Bitgood—"Chorale Prelude on 'Jewels.'" A gay little melody from the white camp-meeting. Four pages, easy.

Candlyn—"Rhapsody on the 'Sursum Corda.'" Eight pages. Not too difficult.

Cowell, Charles—"Chorale Prelude on 'Windsor.'" Three pages. Graceful piece for Lent.

Diggle—"Toccata Gregoriana" on "Jesu, Dulcis Memoria." Eight pages.

Mozart—"Prelude on the 'Ave Verum.'" arranged by Biggs.

Sowerby—"Chorale Prelude on 'Palisades.'" Five pages. Not too difficult. A massive tune well treated.

Whitford—"Five Chorale Paraphrases, Set 2." Includes favorites: "Coronation," "Beecher," "Dundee," "Greenland" and "St. Anne." A useful set.

The Oxford Press publishes the following numbers, all of which I recommend for service use:

"A Book of Simple Organ Voluntaries." By Coleman, Darke, Lev, Murrill, Oldroyd and Sumson. Listed at \$2.

Ley—"Cradle Song based on the carol 'Come, Rock the Cradle for Him.'" Very easy and pretty.

Oldroyd—"Two Evening Responses." Easy and very beautiful.

Other Oxford issues include the following:

Handel—"Overture to 'Jephtha.'" Arranged by Pearson.

Handel—"Three Movements from 'Messiah.'" Arranged by Coleman. The Overture, Pastoral Symphony and "I Know That My Redeemer Liveth."

I am sorry that my copy of Dom P. Benoit's "Liturgical Suite for Easter" (J. Fischer) arrived too late for extended notice at the proper time. I have seen only the second and third numbers, which are published together. Probably the first and fifth will satisfy the desire for new jubilate music at that season.

Of new editions I recommend Claude Means' of Bach's "Slumber on, O Weary Spirit," from Cantata No. 82. Bach at his tenderest (Gray).

I was remembering boyhood when I looked over "Springtime," by C. A. Stebbins (G. Schirmer). The pretty little piece deserves reprinting (with Hammond registration), but "In Summer" is much better—one of the best pieces in the MacDowell tradition.

The Church Music Foundation of Decatur, Ill., publishes on fifty-eight pages that can be used in the firm's previous binder some valuable advice by Frederick William Schlieder on "Improvisation at the Organ." Thirty years of teaching have given Dr. Schlieder a practical and clear command of a subject which he studied long ago with Guilman.

## School of Music

UNIVERSITY OF ILLINOIS

RUSSELL H. MILES

PAUL S. PETTINGA

Organists — Recitalists

Donald  
WILLING

Head of Organ Department  
TRINITY UNIVERSITY

San Antonio  
Texas

Adolf Torovsky, A.A.G.O.

Organist-Choirmaster

Church of the Epiphany

Washington, D. C.

Composer of the familiar carol

"Softly the Stars Were Shining"

## CHOIR DIRECTORS

Looking for good anthems that are easy?

Clark's Anthem List No. 1 for Volunteer Choirs will save you time. An invaluable aid to busy choir directors. Supply limited. \$1.00 postpaid.

A. E. Clark, P. O. Box 265

Wall Street Station, New York 5, N. Y.

## MIDWESTERN WESTMINSTER

### FESTIVAL IN KANSAS CITY

The first midwestern Westminster choir clinic and festival, sponsored by the Greater Kansas City alumni chapter of Westminster Choir College, Princeton, N. J., was conducted by Dr. John Finley Williamson. There were eight participating choirs. The festival was held at the Second Presbyterian Church, Kansas City, Mo., Sunday, Feb. 5, at 4:30. The participating groups were conducted by these graduates and former students of Westminster Choir College: Harlyn Abel, Larrie Clark, Lawrence D. Fink, Richard J. Helms, Powell Weaver, Mrs. Mary Watson Weaver and Wynn York.

## WAYNE FARLEY RECOVERING

### AFTER SIX WEEKS IN HOSPITAL

Wayne Farley suffered a heart attack on Dec. 23, but after six weeks in the hospital returned to his home in Rockford, Ill., and is recuperating satisfactorily. He has been forced, however, to give up his position as organist and choirmaster of the Court Street Methodist Church, Rockford, as his physicians believe that, at least for the present, his health will not permit the strain of this type of work.

Mr. Farley has had a long and successful career as a church organist and teacher of piano and organ and has become well known as a choral conductor.

## WESTMINSTER CHOIR COLLEGE

JOHN FINLEY WILLIAMSON, PRES.

ALEXANDER McCURDY

Head of Organ Department

PRINCETON, NEW JERSEY

# WALLIRO

Rev. John W. Norris  
Dr. Healey Willan  
Walter Blodgett  
Paul Allen Beymer

## BOY CHOIR SCHOOL AND CAMP CHOIRMASTER CONFERENCE

JUNE 26 - 30

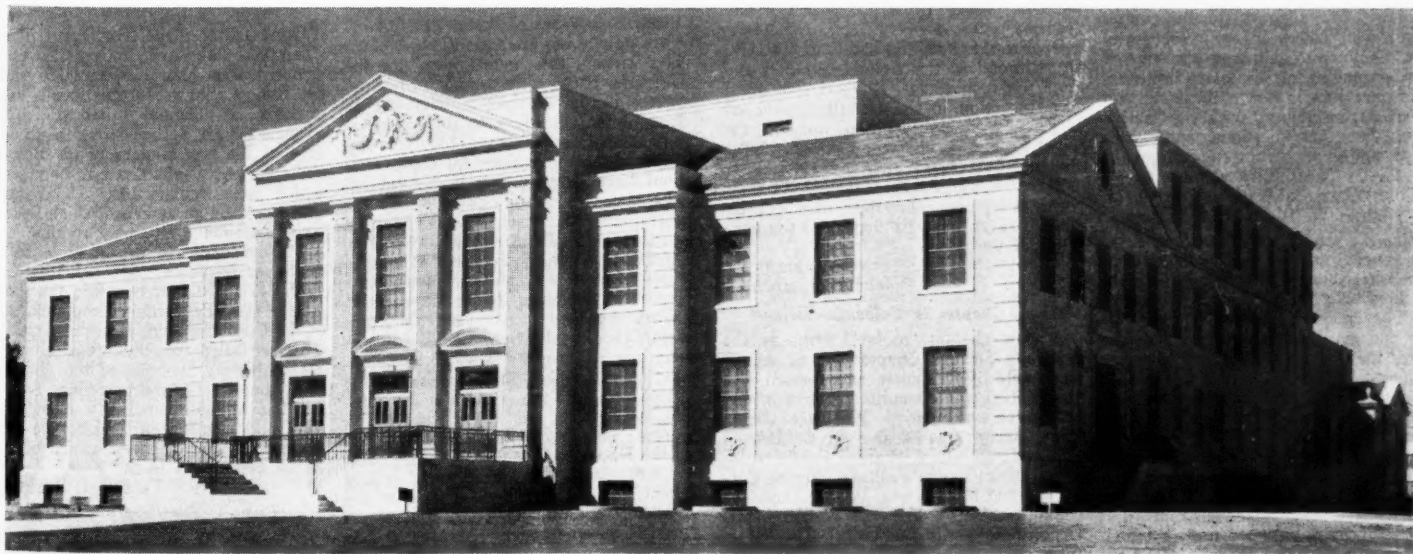
Address Mr. Beymer, Christ Church,  
Shaker Heights 22, Ohio



# MÖLLER PIPE ORGANS

## for these schools and colleges since 1945

	No. Manuals		No. Manuals
Westminster College . . . . .	New Wilmington, Pennsylvania 4	McPherson College . . . . .	McPherson, Kansas 2
Pennsylvania College For Women . . . . .	Pittsburgh, Pennsylvania 4	Northwestern University . . . . .	Evanston, Illinois 2
Texas Christian University . . . . .	Fort Worth, Texas 4	Louisiana Polytechnic Institute . . . . .	Ruston, Louisiana 2
State Teachers College . . . . .	Kutztown, Pennsylvania 4	Sierra Heights College . . . . .	Adrian, Michigan 2
United States Military Academy (console) . . . . .	West Point, New York 4	Central Assembly Training School . . . . .	Richmond, Virginia 2
Allegheny College . . . . .	Meadville, Pennsylvania 3	Brigham Young University . . . . .	Provo, Utah 2
Washington University . . . . .	St. Louis, Missouri 3	Earlham College . . . . .	Richmond, Indiana 2
Eastern Baptist Theological Seminary . . . . .	Philadelphia, Pennsylvania 3	Greensboro College . . . . .	Greensboro, North Carolina 2
North Texas State Teachers College . . . . .	Denton, Texas 3	Toner Institute . . . . .	Pittsburgh, Pennsylvania 2
Mercer University . . . . .	Macon, Georgia 3	West Virginia University . . . . .	Morgantown, West Virginia 2
State Teachers College . . . . .	Indiana, Pennsylvania 3	New Orleans Baptist Theological Seminary . . . . .	New Orleans, Louisiana 2
Lebanon Valley College . . . . .	Annville, Pennsylvania 3	Juilliard School of Music . . . . .	New York, New York 2
Bakersfield Junior College . . . . .	Bakersfield, California 3	Central Washington College . . . . .	Ellensburg, Washington 2
Baldwin-Wallace College . . . . .	Berea, Ohio 3	Baldwin-Wallace College . . . . .	Berea, Ohio 2
Henderson State Teachers College . . . . .	Arkadelphia, Arkansas 3	Mary Washington College . . . . .	Fredericksburg, Virginia 2
University of Arkansas . . . . .	Fayetteville, Arkansas 3	Blue Mountain College . . . . .	Blue Mountain, Mississippi 2
Western Washington College of Education . . . . .	Bellingham, Washington 3	Mars Hill College . . . . .	Mars Hill, North Carolina 2
Culver Military Academy . . . . .	Culver, Indiana 3	Texas Christian University . . . . .	Fort Worth, Texas 2
Compton Junior College . . . . .	Compton, California 3	Ohio State University . . . . .	Columbus, Ohio 2
University of Illinois . . . . .	Urbana, Illinois 2	Hastings College Conservatory . . . . .	Hastings, Nebraska 2
Indiana University . . . . .	Bloomington, Indiana 2	Madison College . . . . .	Harrisonburg, Virginia 2
Southern Baptist Theological Seminary . . . . .	Louisville, Kentucky 2	St. Agnes Academy . . . . .	Houston, Texas 2
Oklahoma College for Women . . . . .	Chickasha, Oklahoma 2	Wesleyan College . . . . .	Buckhannon, West Virginia 2
Westminster Choir College . . . . .	Princeton, New Jersey 2	University of Kentucky . . . . .	Lexington, Kentucky 2
Mississippi Southern College . . . . .	Hattiesburg, Mississippi 2	St. Joseph's College . . . . .	Mountain View, California 2
Roosevelt High School . . . . .	Minneapolis, Minnesota 2	Lutheran Theological Southern Seminary . . . . .	Columbia, South Carolina 2
		De Pauw University . . . . .	Greencastle, Indiana 2
		Stephens College . . . . .	Columbia, Missouri 2
		Oberlin College . . . . .	Oberlin, Ohio 2



Fine Arts Building, Texas Christian University  
Fort Worth, Texas

*M.P. MÖLLER*

THE ARTIST OF ORGANS - THE ORGAN OF ARTISTS

HAGERSTOWN, MARYLAND

BIENNIAL NATIONAL CONVENTION, BOSTON, MASS., JUNE 19-23, 1950

## American Guild of Organists

Chapters in Every State



## NATIONAL OFFICERS

**President**  
S. LEWIS ELMER, A.A.G.O., F.T.C.L.

**Vice-President**  
SETH BINGHAM, F.A.G.O.

**Secretary**  
HAROLD V. MILLIGAN, MUS. D., F.A.G.O.

**Treasurer**  
JOHN HOLLER, A.A.G.O.

**Registrar**  
JAMES W. BLEECKER, A.A.G.O.

**Librarian**  
M. SEARLE WRIGHT, F.A.G.O.

**Auditors**  
HAROLD W. FRIEDEL, F.A.G.O., F.T.C.L.  
G. DARLINGTON RICHARDS, F.A.G.O.

**Chaplain**  
THE REV. ROBERT JAMES MC CRACKEN, D.D.

Organized  
April 13, 1896

Charter Granted  
Dec. 17, 1896

Incorporated  
Dec. 17, 1896

Amended Charter  
Granted  
June 17, 1909

Amended Charter  
Granted  
June 22, 1934

Chartered by the Board of Regents of the University of the State of New York  
Member of National Music Council, Inc.

National Headquarters: 1708 International Building, Rockefeller Center,  
630 Fifth Avenue, New York 20, N. Y.

## COUNCIL

ROBERT BAKER, SAC. MUS. D.  
T. FREDERICK H. CANDLYN, MUS. D.  
CLAIRE COCI  
NORMAN COKE-JEPHCOCK, MUS. D., F.A.G.O.  
CHARLES M. COURBOIN, MUS. D.  
VERNON DE TAR, F.A.G.O.  
CLARENCE DICKINSON, MUS. D., A.G.O.  
VIRGIL FOX  
HAROLD W. FITTER, F.A.G.O.  
THE REV. HUGH GILES, M.S.M.  
WILLIAM A. GOLDSWORTHY  
WARNER M. HAWKINS, MUS. D., F.A.G.O., CH. M.  
HAROLD HEEREMAN, F.A.G.O., CH. M., F.T.C.L.  
PHILIP JAMES, MUS. D., F.A.G.O., F.T.C.L.  
ANNE V. MCKITTRICK, F.A.G.O., CH. M., F.T.C.L.  
GEORGE MEAD, JR., MUS. D., A.A.G.O.  
CLAUDE MEANS, F.A.G.O., F.T.C.L.  
CARL F. MUELLER, MUS. D., A.A.G.O.  
WILLARD IRVING NEWINS, F.A.G.O.  
T. TERTIUS NOBLE, MUS. D., F.T.C.L.  
HUGH PORTER, SAC. MUS. D., F.A.G.O.  
ALICE GORDON-SMITH, A.A.G.O.  
HAROLD A. STRICKLAND, MUS. D.  
CARL WISEMANN, MUS. D.

## Questions and Suggestions Invited by Committee on Members' Interests

The committee on members' interests invites questions and suggestions from all who are interested in the Guild, the organ, choral music and anything relating to the duties of both the organist and the choir-master. We will undertake every month to have each question answered personally by an authority; also each month to select one or two having the greatest general interest for publication in this column.

We believe that there are unlimited possibilities and are considering means for their development. To mention only a few: Talks, demonstrations, illustrated lectures, recitals, musical services, choir festivals, and to encourage church musicians, both organists and choirmasters, to visit each other and make exchanges; the publishing of pamphlets containing authoritative articles on matters of interest, to be sold at a purely nominal price; recordings of what may be accomplished on organs of limited means; examples of how to train a choir, as well as recordings of well-known choirs and organs.

The opportunities before us for real service to church music in general are an inspiring challenge and we sincerely hope that with your cooperation we may accomplish something very worth while. We would like to suggest that the young organist or choirmaster, in a church where his material is very limited, has much to gain from the knowledge of other more experienced members of our profession, and likewise to suggest to the church musician who has been very successful that he has much to gain from the support and understanding of his lesser brethren.

Your committee is very enthusiastic and ready to go; so help us with your active interest. Send us questions, state your problems and give us your suggestions.

Faithfully yours,

THE COMMITTEE ON MEMBERS' INTERESTS.  
James W. Blecker, Chairman.

### Choir Festival in Harrisburg.

The annual junior-senior choir festival of the Harrisburg Chapter was held in Grace Methodist Church Sunday, Feb. 26, at 4. The choirs, composed of over 300 junior and senior members from seventeen of the city's Protestant churches, participated, with the Rev. John H. Treder, Guild chaplain, and the Rev. Dr. W. Emory Hartman, the host pastor, assisting. Dr. Roberta Bitgood, F.A.G.O., was guest conductor. The church was filled to capacity.

The program began with two organ preludes—Sonata 2, Mendelssohn, and Chorale Prelude on "Jewels," Bitgood, played by Jay Stenger, organist of Salem Reformed Church. The anthems "Behold Now, Praise the Lord," Titcomb, and "Great and Glorious Is the Name of the Lord," Dickinson, were sung by the senior choirs. The choral lesson, also sung by the senior choir, was "The Greatest of These Is Love," Bitgood. The response, "Benedictus," from St. Cecilia Mass, Gounod, was sung by the junior choirs. A prayer meditation, "Prayer Is the Soul's Sincere Desire," Bitgood, was by the senior choirs. A litany of Thanksgiving was read responsively by minister and congregation. The prayer response was "Beautiful Saviour," Mueller, sung by the junior choirs. The offertory, Prelude, Fugue and Variation, Franck, was played by Miss Mildred Myers, organist-director of Messiah Lutheran Church. The sermon (from the Sermon on the Mount) was read responsively. "An

them of Praise for the Holy Gospel" was sung by the senior and junior choirs. It was "Hosanna!" by Dr. Bitgood. "A Parting Thought" was sung by the junior choirs—"God Watches Over All the World," by Donald Kettring, formerly director of the choirs of the Market Square Presbyterian Church, Harrisburg. Following the benediction Margaret Hokanson's "Song of Praise" closed the program.

The congregation and choirs were invited to meet Dr. Bitgood in the social room after the service.

IRENE BRESSLER, Registrar.

### Choir Festival in Columbia, S. C.

The South Carolina Chapter conducted a two-day workshop on church music with a joint senior choir festival Feb. 15 at Trinity Episcopal Church, Columbia. The day sessions were held in the Washington Street Methodist Church and organists from all parts of the state registered for work and study under Dr. Roberta Bitgood, F.A.G.O., of Buffalo, N. Y. The participating choirs were from liturgical and non-liturgical churches. The liturgical group sang "Be Calm and Peaceful," Bach; "Create in Me a Clean Heart," Brahms, and "Let This Mind Be in You," Mrs. Beach. The non-liturgical group sang "Evening Hymn," Gardiner, and "Grieve Not the Holy Spirit of God," Noble. Dr. Bitgood used for a prelude the "Carillon" by Vienne and between choir groups played "Comest Thou Now, Lord Jesus," Bach; "O God, Have Mercy," Bach; "Fairest Lord Jesus," Edmundson; "A Mighty Fortress," Whitford; "Jesus, Still Lead On," Elmore; "The Joy of the Redeemed," Dickinson, and three chorale preludes of her own—"Siloam," "God Himself Is with Us" and "Jewels."

On Feb. 14 the Guild had luncheon with Dr. Bitgood at the Columbia Hotel and after the festival Dr. Bitgood was guest at a reception in the beautiful home of Mrs. J. W. Haltiwanger, one of the founders and a charter member of the chapter.

To date the South Carolina Chapter reports fifty-nine subscribing members, including seven business firms and the governor of the state.

MRS. E. ARTHUR TARRER,  
Publicity Chairman.

### New Chapter in Colorado Springs.

A new chapter, to be known as the Colorado Springs Chapter of the American Guild of Organists, was formed Jan. 17. Officers and committee chairmen who will serve until July 1, 1951, are: Dean, Ray Berry; sub-dean, Mrs. Harold Schlegel; secretary, Frances Pond; treasurer, Robert Lynn; auditors, Eugene Casselman and Mrs. Myron Wood; executive committee, Mrs. C. L. Martin, Mrs. Charles Edwards and Mrs. Carl Matthews; chaplain, Dean Edwin Broome; program chairman, Mrs. Harold Schlegel; membership chairman, Mrs. Carl Matthews. The chapter plans to meet the second Tuesday of every month.

At the second meeting, held Feb. 14, the Casavant film "Singing Pipes" was featured. Tentative plans have been announced for the meetings through June. Like all newly-formed organizations, we hope to increase in size and to be an effective agent in the community for raising the standard of church music. Among the most enjoyable features of our programs thus far are the informal sessions at which light refreshments are served and we all sit around and discuss our problems.

We are proud to be a part of the A.G.O., and hope some day you will be proud of us.

FRANCES POND,

Director of Public Relations.

## The President's Column

The mid-century activities of the A.G.O. continue to increase in scope and importance, exerting vast influence, nationally. A survey of the membership lists of all the chapters and branches, just made, shows a surprisingly fine, healthy growth in membership in 1949. Practically every chapter and branch has made gains and in several instances these gains are remarkable. The year's totals were: 1,520 elected and 143 reinstated, making a grand total of 1,663.

Highly gratifying results are being obtained from the pre-convention membership campaign conducted by the regional chairmen, deans and regents, and Seth Bingham, national chairman. Lists of organists and directors of choirs, as potential members, are being received at national headquarters from many sources, giving evidences of careful research on the part of our officers and members who are participating in this drive. In three weeks 275 members were elected or reinstated and the applications for membership continue to come in steadily. Each Guild member is urged to send us lists of church musicians, with their addresses, so that Guild literature may be sent to them, giving information concerning A.G.O. membership and the examinations. This personal work, supplementing the intensive surveys being made officially in the chapters and branches, will make an impressive total. As Mr. Bingham stated in his recent letter starting the current campaign, "the Guild shows a steady growth in numbers, and we are at or over the 10,000 mark. Unofficial statistics would indicate that this is, conservatively, about one-tenth of the total number of organists in the U.S.A. What of the other 90,000?" We are now going after them!

The larger the membership of the A.G.O. the greater the number of those members of our profession who can be thoroughly informed as to the examinations and their great value. It is pleasing to report that applications for the examinations have been coming in for several weeks and the indications are that the registration will reach another record high. Candidates for the associate, fellow, choirmaster A and choirmaster B examinations are asked to follow instructions which were published in the March issue of THE DIAPASON and send to headquarters for application blanks for examinations to be given May 23 to 26.

Authorization has been given for the organization of the Colorado Springs, Colo., Chapter; the Lynchburg, Va., Chapter; the Mason City, Iowa, Chapter, and the Nacogdoches, Tex., Chapter; also the San Angelo, Cal., Branch. Guild student groups have been formed at the University of Redlands, Cal., and at the Pierre-Royston Academy of Music, New York.

A pleasant visit to the Springfield, Mass., Chapter included a dinner and social time with members of the chapter. Afterward we enjoyed a recital given at the Second Congregational Church, Holyoke, by George Faxon of the Cathedral Church of St. Paul, Boston, followed by a reception. A conference on convention matters took place the next day in Boston, which it was my privilege to attend, and the prospect for our biennial national convention in Boston June 19 to 23 appeared brighter than ever.

The list of requirements for the preliminary tests mentioned by Mr. Friedell in his article in the March issue of THE DIAPASON, to be given Oct. 5 and 6, is available at headquarters.

All Guild members will be interested in the announcement of the members' interests committee, James W. Blecker,

chairman, in another column. We believe that this project has great possibilities for good.

Dr. Mead's announcement of National Guild Sunday for April 30 is sure to result in a greater observance than ever. "On to Boston!"

S. LEWIS ELMER.

### Joint Dinner in California.

The annual joint dinner meeting of the Long Beach, Los Angeles, Pasadena and San Bernardino-Riverside Counties Chapters was held March 6 at the First Baptist Church of Los Angeles, with the Los Angeles Chapter as host. Well over a hundred members and guests enjoyed a turkey dinner in the refectory of the church. With Dean William G. Blanchard of the Los Angeles Chapter presiding, brief remarks were made by Dr. Emerson Cox, dean of the Long Beach Chapter; Ralph Travis, Pasadena dean, and Mrs. T. R. Wood, dean of the San Bernardino-Riverside Counties group. Dr. Cox extended an invitation to the chapters to hold the 1951 joint meeting in Long Beach.

After dinner members and guests adjourned to the sanctuary, where Miss Marilyn Mason of the faculty of the University of Michigan gave a recital of well-chosen numbers, displaying brilliant technique, tasteful registration and excellent musicianship.

Prior to the dinner a meeting of the deans of the four chapters was held to initiate plans for the regional convention in the Los Angeles area in 1951. Carl Brand, Los Angeles business man and member of the Los Angeles Chapter, was named chairman of arrangements.

WILLIAM G. BLANCHARD.

### Rehearse San Francisco Event.

Outstanding in the Northern California Chapter's February activities was the demonstration choral rehearsal conducted by Robert Shaw, internationally-known director, at Temple Emanu-El in San Francisco. He presided over a group of fifty of the best singers in the Bay area and achieved results at a two-hour session which were remarkable. The rehearsal was heard by an audience which filled the large synagogue assembly room.

Preparations are being made for the Guild service to be held April 16 at Grace Cathedral. On that occasion the speaker will be the Rev. Arnold Crompton, pastor of the First Unitarian Church of Oakland. The recitalist for the occasion will be Dr. Leslie P. Spelman of the University of Redlands. On the preceding Saturday evening he will conduct a master class for Guild members, at which time he will discuss the church music which he heard on his recent trip to the East.

FREDERICK FREEMAN, Registrar.

### Piano-Organ Program in Utica.

The monthly meeting of the Central New York Chapter was held March 7 at the Munson-Williams-Proctor Institute, Utica, and was marked by the annual piano and organ program. The recital was open to the public.

Dean John L. Baldwin, Jr., opened the meeting with the reading of an article on church music entitled "The Poor Neglected Organist, and a Few Reasons Why." Following this an outline of the activities to take place at the national convention in Boston was presented.

The piano and organ program proved to be truly magnificent and was thoroughly enjoyed. The following artists participated: Marjorie Newlove and Bessie Stewart Bannigan, George S. Davis and Doris Thorne, Horace Douglas and Betty Holland, Margarethe Briesen and Mary Nightingale, John L. Baldwin, Jr., and Margaret Griffith.

J. ANNA SHEA, Reporter.



## News of the American Guild of Organists—Continued

**New Mexico Chapter Studies Bach.**

The New Mexico Chapter is devoting three months to the study of Bach in commemoration of the bicentenary of his death. In February Morton Schoenfeld, guest speaker from the University of New Mexico, gave an interesting account of Bach's life and works. The topic of the March meeting, "Bach's Chorale Preludes," was ably discussed by Wesley Selby, who played recordings illustrating the various types of chorales.

Two Bach programs are scheduled for April. On April 14 Kurt Frederick will conduct the Albuquerque Symphony and the combined choruses of the Albuquerque Choral Association and the University of New Mexico in a performance of the "St. Matthew Passion." The Albuquerque Choral Association is conducted by Joseph W. Grant and accompanied by Miss Hazel McMahan, Guild members. On April 30, A.G.O. Sunday, an organ recital will be given by Guild members at the First Presbyterian Church.

HAZEL McMAHAN, Correspondent.

**Anthem Symposium in Rochester.**

Repeating a program which has proved to be of great interest and value in preceding years, the Rochester Chapter held another of its choir anthem symposia. This event took place Feb. 27 at Immanuel Baptist Church, with Mrs. W. S. Vaughn, the church's organist, as hostess. After a brief business meeting the group turned its attention to reading over a series of anthems introduced by various choir directors. In this activity the chapter was assisted by its guests of the evening—members of a number of the city choirs. Emphasis was placed on music suitable for use in the Lenten and Easter season, but several other interesting anthems—for example, Goldsworthy's setting of the tune "Miles Lane" for "All Hail the Power of Jesus' Name" and James' "By the Waters of Babylon"—of more general use were tried.

Refreshments, served by a committee under the chairmanship of Mrs. Earl Young, brought the evening to a close.

J. H. RICHMOND, Registrar.

**Marriott Shreveport Recitalist.**

The North Louisiana Chapter met Feb. 26 at B'nai Zion Temple, Shreveport, Mrs. Bertha Moore presiding.

One of the aims of the chapter is to present at least one organist a year in a recital. The first artist to be presented this year was Frederick Marriott, on Feb. 28, at St. Mark's Episcopal Church. Mr. Marriott gave the music-lovers of the Ark-La-Tex a real treat with his fine performance and his skill in improvisation.

Mrs. Moore entertained the Guild members and their guests at an informal reception in her home after the recital.

The meeting closed with Ronald Cross playing three numbers: "Paignton," Richard Donovan; Fugue, Honneger, and "Fete," Langlais.

**Oklahoma Chapter.**

The Oklahoma Chapter held its March meeting the night of the 7th at St. Paul's Church, Tulsa, the usual dinner being followed by the program. The program committee presented Carl Amt, A.A.G.O., head of the organ department of A. and M. College, Stillwater, Okla. Mr. Amt's topic was the "Guild Examinations." After a brief historical outline of the Guild beginnings he dwelt on the value of the required studies for the organist and the significance of the A.A.G.O. and F.A.G.O. certificates. Mr. Amt brought up the importance of improvisation to the organist, and how ability to improvise may be acquired through the study of counterpoint. This subject was made clearer and much more interesting when Mr. Amt asked the organists present to sing contrapuntal exercises in two, three and four parts in various species.

JOHN KNOWLES WEAVER, Sub-dean.

**Bach Concert in Kalamazoo.**

The Southwestern Michigan Chapter was the host to the public March 6 at St. Luke's Episcopal Church, Kalamazoo, presenting a Bach program in commemoration of the two hundredth anniversary of his death. James P. Autenrith, organist of the First Congregational Church, Battle Creek, played the following: Prelude in E flat; "Kyrie, God the Father Everlasting"; Fugue on the Creed ("We All Believe in One God"); "Our Father" ("The Lord's Prayer"); Fugue in E flat ("St. Anne"); Margaret Macleod and Grace Ravesloot, sopranos; Pauline Boyd and Elizabeth Steinhouse, contraltos; John

## GUILD STUDENT GROUP AT MICHIGAN STATE COLLEGE



A SECOND YEAR of active existence for the student chapter at Michigan State College in East Lansing is being celebrated by its acceptance as a chartered campus organization. The group has nearly doubled in size since its initiation in the fall of 1948. During the first year, with John Ferris as regent, the group planned and directed an Advent vespers at the People's Church in East Lansing, with choirs from six student-directed choirs participating. Other events of the year included an organ and voice recital of sacred works by composers from Bach to Dupré and the first joint meeting of the three chapters of student musicians from the University of Michigan, Kalamazoo College and Michigan State, which was held in East Lansing to investigate the possibilities of chamber music groups in church music. The chapter also saw a film on organ building, surveyed several organs in the vicinity and organized trips to neighboring cities to hear concert organists.

The members observed the beginning of Lent this year with choral vespers on the first Sunday in Lent. Attending choirs were from the Episcopal and Congregational Churches in Grand Ledge, directed by Richard Peek and John Ferris; the Mount

Karnemeat and Charles Noneman, tenors, and Harold Davidson and Charles George, basses, formed a double quartet singing the Cantata No. 106, "God's Time Is the Best Time." Philip Steinhaus was at the organ and Frank K. Owen directed the singers. Concluding the program the Concerto in D minor was played, with Mr. Owen at the piano and a string quartet taking the orchestra part.

Refreshments and a social hour followed the program in the parish-house for members and friends of the chapter. MARIBELLE HALVERSON, Registrar.

**Events in Lansing, Mich.**

The Lansing, Mich., Chapter planned a meeting of choir members, directors, organists and ministers at the First Presbyterian Church Jan. 24 to hear a talk and discussion by Professor Gomer L. Jones of Michigan State College. More than 100 were in attendance.

The Guild, in cooperation with the music department of Michigan State College, brought the Michigan Singers of the University of Michigan, fifty-five in number, to the music auditorium of Michigan State College Feb. 17 for an evening of beautiful choral work. Maynard Klein is the conductor. A social hour sponsored by the Guild followed the concert.

**Western Michigan Chapter.**

The Western Michigan Chapter brought Dr. Kenneth N. Westerman of the University of Michigan to Grand Rapids to speak not only to Guild members but to many choir members and vocal teachers at the March 6 meeting. Dr. Westerman is a member of the research committee of the National Association of Teachers of Singing, author of two books on singing and an eminently successful lecturer. He spoke about the latest scientific research and demonstrated the anatomical aspects of the technique of singing. Following the lecture a sound picture was presented giving a "Rehearsal of the Telephone Hour."

Two more recitals were played by Guild members to support the Guild scholarship

Hope Methodist in Lansing, directed by Tom Pointkowski; the Methodist Church in Howell, directed by Robert Larson, and Christ Chapel, East Lansing, where Jen Terrace is director and Charles McDermid is organist. Participating organists were Joan Van Dyke, Herbert Burtis, Robert Larson, Richard Peek and John Ferris. The service, held in People's Church, was in cooperation with the Christian Student Foundation at Michigan State, with the Rev. C. Brandt Teft and the Rev. Wallace Ault as ministers.

Plans for the spring include an organ and voice recital of contemporary sacred literature and a series of recitals broadcast over WKAR, the college station, from the Casavant organ in People's Church. Since September the organists of the chapter have been providing the music for all Sunday evening services of the Christian Student Foundation, in addition to the work in their own churches.

Officers this year are: Regent, Richard Peek; sub-regent, Jen Terrace; recording secretary-treasurer, Mary Lou Meade; corresponding secretary, Lois Milham. Helen Roberts Sholl, organist at the People's Church and organ instructor at the college, is sponsor for the group.

program. Frances Rose, last year's scholarship winner, gave a recital Feb. 19 at the Valley Avenue Methodist Church. Assisting her were Mrs. Louis Diel, soprano, and Kenneth Brown, tenor. Carl Sennema was the recitalist March 12 at Bethany Reformed Church.

MRS. VAUGHAN W. KERSTETTER, Recording Secretary.

**Northeastern Pennsylvania.**

The February meeting of the Northeastern Pennsylvania Chapter was held Feb. 28 at the Green Ridge Presbyterian Church in Scranton. Five new members were announced.

The nominating committee reported the following slate of officers for next year: Dean, Ruth A. White, A.A.G.O.; sub-dean, Frieda Nordt; treasurer, Robert Rosenkrans; registrar and secretary, Helen Fitze Rawlings. Tentative plans were made for a public service in April, using combined choirs. A forum on Lenten and Easter music followed the business meeting.

HELEN E. BRYANT, Secretary.

**Annual Dinner in Lexington.**

The Lexington Chapter entertained with its annual dinner March 7 in the LaFayette Hotel. Mrs. Era Wilder Peniston, dean of the chapter, presided. The St. Patrick's Day motif was featured in the decorations. The speakers' table was centered with a miniature organ flanked by lighted tapers in crystal holders entwined with fern. Twenty members of the group were present. HAZEL I. ADAMS, Secretary.

**Visit Petersburg, Va., Organs.**

Thirteen members of the Petersburg, Va., Chapter participated in a pilgrimage Sunday afternoon, Feb. 19, to inspect several different types of organs. A business meeting was held in the First Baptist Church, after which the organ was demonstrated by Miss Mary Patteson. It is a three-manual Skinner and very beautiful, though limited on the choir and great. Space has been provided in the organ chamber for additional pipes.

The group next visited St. Joseph's Catholic Church and heard the Tellers

organ there. Although only a two-manual, it is well balanced and offers a variety of beautiful combinations in registration. The Wuriltzer in Christ Episcopal Church offered very adequate tonal resources and produced soft, smooth, churchly tones.

The last church visited was the Colonial Heights Baptist, which has a recently installed two-manual Reisner console. We were told by the organist, Miss Mildred Baker, that the "inside story" of the organ was pictured on page 7 of the February DIAPASON.

Time permitted the visiting only of these four organs, but the group was unanimous in its vote of enjoyment of the pilgrimage. MRS. CLYDE S. LAUSHEY, Dean.

**Huntington, W. Va., Chapter.**

The Huntington, W. Va., Chapter held its January meeting at the Johnson Memorial Methodist Church. The first part of the program was devoted to a recital played by three young organists of the city. Miss Ruth Dimaio of Trinity Episcopal Church played a d'Aquin "Noel"; Mrs. Harriet Wells Tucker of the First Congregational Church played Brahms' "A Lovely Rose" and Bingham's "Festal Hymn" and Louis A. Sheets, formerly organist of the Tucker Memorial Baptist Church, played Titcomb's "Cibavit Eos" and Bridge's Adagio in E major. A business meeting and a report on the convocation of deans in New York followed this. The evening concluded with refreshments and a social hour.

ROBERT P. SECHLER, Registrar.

**Augusta, Ga., Chapter.**

The Augusta, Ga., Chapter held a meeting Feb. 28 at the Greene Street Presbyterian Church. The minister, the Rev. B. Herman Dillard, is the chaplain of the chapter. The topic for discussion was the construction, proper maintenance and present-day specifications of the organ. Guest speaker was Roy E. Staples of Atlanta, Southern sales and service representative of Austin Organs, Inc. Mrs. John Remington, the dean, presided. At the conclusion of the meeting a social hour was held in the recreation room with Mrs. B. Herman Dillard, Mrs. Catherine Jamison and Mrs. Sam Saye as hostesses.

MRS. P. K. MCKNIGHT, Publicity Chairman.

**E. Power Biggs in Louisiana.**

The Louisiana Chapter presented E. Power Biggs in a recital at Louisiana State University in Baton Rouge Feb. 6. Mr. Biggs presented a program which passed from Vivaldi and Purcell to Jean Alain of this era. He had the assistance of two members of the university faculty—Frank Stalyer, oboe, and Leon Roper, trumpet. The Vivaldi D minor Concerto evoked much praise; the Mozart "Glass Harmonica" even more. Mr. Biggs deserves great credit for bringing this work to the public through his arrangement. The numbers for organ with trumpet and oboe were received with enthusiasm. Mr. Roper gave a stirring performance of the Purcell Trumpet Tune in D. But some were not in accord with Mr. Biggs' interpretation of the Bach Toccata and Fugue in D minor and the "Litanies" of Alain.

FRANK COLLINS, DIAPASON Correspondent.

**March Meeting in South Dakota.**

The March meeting of the South Dakota Chapter was held March 14 in Sioux Falls at the home of Mrs. Miles Peck, former sub-dean. Twenty colleagues, subscribing members and friends were present. After reading the declaration of religious principles of the Guild a short business meeting was held. For the musical program Mrs. C. B. Van Ausdall, Miss Verona Rogness, L. Gilbert Piaggi and Dr. Maynard Berk presented portions of the anticipated April 20 program of Raymond Berry. Refreshments were served by the hostess.

The chapter is looking forward to the Berry recital at the First Congregational Church April 20 and a dinner meeting with Mr. Berry as speaker on the 21st. MAYNARD BERK, Dean.

**Indianapolis Dinner and Program.**

Christ Church, Indianapolis, was the scene Feb. 13 of a dinner and program of the Indiana Chapter. The woman's guild of the church served fried chicken to about seventy members and guests. Dean Paul Matthews spoke of the chapter's committee which is working on the maintenance fund drive for the Indianapolis Symphony Orchestra. Miss Helen Shepard is chairman. A recital was played by George Y. Wilson, A.A.G.O., a member of the faculty of the Indiana University School of Music and organist-choirmaster of the First Presbyterian Church, Bloomington, Ind. Mr. Wilson achieved many beautiful effects by his artistic registration. The program was as follows: Suite in F major, Corelli-Noble; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Scherzo, Duruflé; Chorale Prelude on "Seelenbräutigam," Elmore; Prelude on "Malabar," Sowerby; Variations on a Noel, Dupré.

SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.



## News of the American Guild of Organists—Continued

**Visit Aeolian-Skinner Factory.**

Through the courtesy of the Aeolian-Skinner Organ Company members and friends of the Massachusetts Chapter attended a conducted tour through the factory in Dorchester Feb. 25. This invitation gave an unusual opportunity to see the various stages of organ construction. It was interesting to observe the skill of the craftsmen and the important part each individual plays in the process of building the "king of instruments."

MARJORIE FAY JOHNSON, Secretary.

**Guests of Austin Organs.**

Members and friends of the New Haven Chapter were guests of Austin Organs, Inc., in Hartford, Conn., on the evening of Feb. 27 for a tour of the organ factory and an opportunity to hear the latest Austin work. Organs in various stages of construction were examined by those present. Later in the evening the chapter convened at the Congregational Church of West Hartford, Conn., where Dean Reginald A. E. Smith welcomed the friends of the chapter and introduced J. B. Jamison of the Austin staff. Mr. Jamison discussed the tonal design of the instrument in detail and several chapter members demonstrated the resources of the organ.

The annual meeting of the chapter will be held May 10 in New Haven.

MARY P. REID, Registrar.

**Console Party in Hartford.**

A return to the informal, friendly type of program marked the Feb. 20 event of the Hartford Chapter when a "console party" took place at the First Baptist Church of West Hartford under the direction of Mrs. Courtice H. Berry, program committee chairman and organist and choir director of the church. An even dozen organists were called to the console by means of drawing names from a hat and played favorite service music suitable for a small organ. Malcolm G. Humphreys, choirmaster of St. Mark's Episcopal Church, New Britain, Conn., acted as master of ceremonies.

Preceding the console party supper was served by the women of the church. This was followed by a discussion of the need for making available to music committees and churchmen more adequate information as to salary scales of organists. Dean Raymond Lindstrom was authorized to appoint a special committee to work in cooperation with the Greater Hartford Council of Churches in gathering confidential information. ETHEL S. BESTOR.

**Bridgeport, Conn., Chapter.**

A dinner-meeting of the Bridgeport Chapter was held in the Town House, Y.W.C.A. Building, Bridgeport, Conn., Feb. 15. Guests were present, among them the pastors of several churches. Lyman B. Bunnell, Ph.B., organist and choirmaster of Immanuel Congregational Church, Hartford, Conn., gave a very interesting and helpful talk on "Choir Problems."

HARRIS BARTLETT, Secretary.

**Wisconsin Chapter Hears Salvador.**

Mario Salvador was presented in a brilliant recital at St. Joseph's Convent Chapel, Milwaukee, Sunday, Feb. 19, by the Wisconsin Chapter. Dr. Salvador's program was as follows: Festival Postlude on the "Veni Creator Spiritus," Van Hulse; Prelude and Fugue in A minor, Bach; Pedal Concert Study on "Salve Regina," Manari; Chorale in B minor, Franck; Gigue Fugue, Bach; First movement, Sixth Symphony, Widor; "Water Nymphs," Vierne; Scherzo, Salvador; "Diptych" (an essay on terrestrial life and eternal happiness), Messiaen; Prelude and Fugue in G minor, Dupré.

An informal reception for Dr. and Mrs. Salvador was held after the recital.

JANE KRENKEL, Secretary.

**Georgia Chapter Activities.**

Activities have been many for the Georgia Chapter since Christmas. A dinner was held Jan. 9 at the Second Ponce de Leon Baptist Church, Mrs. Charles Chalmers organist and choir director. Mrs. Chalmers, dean of the chapter, presided over the business meeting, which was followed by a program of madrigal singing in the sanctuary, directed by Mrs. Howard Smith. Seldom has the Guild enjoyed as artistic vocal work as performed by Mrs. Smith and her ensemble.

On Feb. 14 the members of the chapter gathered for a valentine dinner party at the new Virginia Avenue Baptist Church,

Mrs. Marie Newton organist and choir director. This event, planned by Mrs. Newton, was a jolly occasion, with many clever skits and an unusual program, in addition to a delicious dinner.

The high spot of the winter was the recital by Claire Coci March 7 in Presser Hall on the campus of Agnes Scott College. This is the second of three recitals in a series put on by the Georgia Chapter, with Germani last November and Virgil Fox to come in May. Miss Coci is a favorite with Atlanta audiences and this was her third appearance here. Her program was played with finish and brilliance. The outstanding number was Sowerby's "Pageant," in which Miss Coci dazzled the audience with pedal dexterity and manual skill. She brought the program to a brilliant close with Liszt's "Ad Nos, ad Salutem Undam."

A reception followed the recital, at the home of Mrs. Mabel Cooke Cunningham.

ISABEL M. BRYAN, A.A.G.O.

**New Hampshire Chapter.**

A very interesting service of music was held at Sayles Hall, Brown University, Feb. 28, when the St. Martin's Boy Choir of St. Dunstan's School and the University Cantata Singers, with the Brown University chapel choir, rendered a varied program. T. James Hallan directed the boy choir and William Dinneen was director of the University Singers.

Margaret Powers, organist and choir-master of the Congregational Church, Pawtucket, gave a series of three recitals Sunday afternoons, Feb. 26, March 12 and March 26. On March 12 Miss Mildred Pansy, pianist, assisted Miss Powers in a performance of the Clokey Symphonic Suite for piano and organ.

A concert of sacred and secular music by the Mathewson Singers, directed by William Pickett, was well attended March 15. Miss Jean Grant was assistant organist and Eleanor Davis, mezzo-soprano, guest soloist.

FLORENCE R. HORN, Registrar.

**Cumberland Valley Chapter.**

The Cumberland Valley Chapter held a short business meeting Saturday evening, Feb. 25, in the lecture-room of the Washington County Museum of Fine Arts, Hagerstown, Md. The Guild decided to go to Hanover, Pa., Sunday afternoon, April 23, to hear J. Herbert Springer's recital at St. Matthew's Lutheran Church, and on Saturday, April 29, to go to Hood College, Frederick, Md., for a meeting and recital in the evening by William Sprigg, instructor at Hood College, assisted by a number of his organ students. The meeting adjourned at 8:15 in order to attend a program of chamber music in the new music room of the Washington County Museum of Fine Arts. Featured as soloist on the program was Edward R. McElwee, harpsichordist. He was assisted by the Misses Edith Rogers, violinist, and Hayden Wells, violist.

IDA MAE BECKLEY, Secretary.

**Berkshire Ministers' Dinner.**

The Berkshire Chapter's annual ministers' dinner was held with great success Feb. 13 at the South Congregational Church in Pittsfield, Mass. Philip Goewey, organist, and Albert Reese, choirmaster of that church, were the hosts and dinner was served by members of the choir. Miss Margaret Martin, chapter dean, presided. W. Douglas Francis, organist and choirmaster of Trinity Episcopal Church in Lenox, was the speaker of the evening, treating several problems of clergy and organists with deftness and humor.

This chapter makes a practice of having once a year a program devoted to an art outside of music, but allied to it. March 6 Dean Andrew S. Flagg of the North Adams State Teachers' College spoke to us on "Modern Painting," skillfully illustrating his points with chalk at the easel and with color slides of a variety of modern paintings. The meeting was held at St. Stephen's Episcopal Church in Pittsfield and the hostess was Miss Mildred Buttrey, organist and choir director. The Girls' Friendly Society joined us for the meeting and provided refreshments.

ESTHER BARROW.

**Lincoln, Neb., Composers Heard.**

On the evening of Feb. 6 Plymouth Congregational Church in Lincoln, Neb., with its four-manual Kimball organ, was the scene of a repertoire program presented by Mrs. Vera Rost, Miss Gwenn McCormack and Myron J. Roberts. A special treat for the membership were the compositions of three of our members—Mr. Van Slonecker, whose compositions are primarily for voice; Professor Karl Haase, who has written organ preludes based on the Lutheran Hymnal, and Myron J. Roberts, who consented to play three of his compositions—"Carillon," "In Memoriam" and an improvisation on "God Rest Ye Merry, Gentlemen."

March 6 the Lincoln Chapter met at Trinity Methodist Church and listened to

student members play the following program: Fantasia and Fugue in F minor, Buxtehude (Ronald Barnes); "I Call to Thee," Bach (Jacqueline Reinick); Fugue in D major, Bach (Mary Alfs); Adagio and Allegro Vivace, Sonata 1, Mendelssohn (Milford Mehry); "Benedictus," Reger, and "Salix," from "Plymouth Suite," Whitlock (Eugenia Samuelson); Dorian Toccata in D minor, Bach, and Air and Variations, Sowerby (Melvin West); Toccata, Gigout (David Evans).

At noon on March 15 members of the chapter had as their guests of honor Mr. and Mrs. E. Power Biggs for a luncheon at the Lincoln University Club. The day was brought to a thrilling climax with one of Mr. Biggs' brilliant recitals, assisted by members of the Lincoln Symphony.

FLORENCE ABEL, Secretary.

**Host to Nebraska Chapter.**

Cecil C. Neubecker, organist and choir-master of All Saints' Episcopal Church in Omaha, was host to the Nebraska Chapter in a special program at the church Feb. 28. The organ numbers presented by Mr. Neubecker were: Concert Variations, Bonnet; "Sheep May Safely Graze," Bach-Biggs; Passacaglia and Fugue, Bach; "Dreams," McAmis; Scherzo, Second Symphony, Vienne; Allegro and Rondo from Sonata in G, Bonnet. Also included in the program were vocal solos by Mrs. Agnes Trent, soprano, consisting of numbers by Haydn, Gounod and Ware. Members and guests were invited to the parish-house for a short meeting, informal discussions and refreshments.

MILFRED I. MOWERS, Secretary.

**Virginia Chapter.**

The Virginia Chapter held its February meeting at Grace-Covenant Presbyterian Church, Richmond, on the 28th. Dinner was served to the members. William Watkins, organist of the New York Avenue Presbyterian Church, Washington, D. C., was our guest for dinner. The program was most interesting to all those who attended, for it was a discussion of repertoire of organ and choral music. Many of the members brought sets of their favorite anthems. These were played and everyone sang.

The Virginia Chapter sponsored a recital by Virgil Fox March 16 in the First Baptist Church, Richmond. A reception followed the performance.

LUCILLE F. BRITTON, Registrar.

**Wheeling, W. Va., Chapter.**

Members of the Wheeling, W. Va., Chapter met Feb. 20 at the First English Lutheran Church. Dean Loren Mercer presided at the business session. Dr. C. G. Auran, pastor of the church, spoke on "The History of Church Music." This was followed by a short recital by Miss Eleanor Bidka, organist and choir director, who played the Harpsichord Suite in G minor by Handel, "The Musical Clocks," Haydn, and "Fantasia Contrappuntistica," Van Hulse. Miss Corrine Frederick, social chairman, and her committee served refreshments.

HELEN B. GORDON,

Recording Secretary.

**Alabama Hears Claire Coci.**

The Alabama Chapter presented Claire Coci in a brilliant recital March 5 at the Sixth Avenue Presbyterian Church, Birmingham. After an inspiring performance of a difficult program she graciously acknowledged the silent (standing) applause of her large audience with several encores. An informal reception was held at the home of Mrs. Myrtle Jones Steele, where Miss Coci charmed Guild members with her gracious manner.

On the evening of Feb. 21 Sam Batt Owens, candidate for the bachelor of music degree at the Birmingham Conservatory of Music, played his senior recital on the four-manual Austin at the Sixth Avenue Presbyterian Church, where he has been organist for the last three years.

Herbert Grieb, choir director and organist at the Church of the Advent (Episcopal), is playing a series of organ vespers on Sundays during the Lenten season. He was honored recently by members of his church on the occasion of his twenty-fifth year of service.

On Sunday afternoon, March 19, Grady and Gordon Wilson, 16-year-old twins, who are pupils of Mrs. Minnie McNeill Carr, founder of the Alabama Chapter, were presented in a recital by the Birmingham Music Club at the Independent Presbyterian Church. They played the following: Toccata and Fugue in D minor and Fugue in D major, Bach; Chorale in A minor and Chorale in B minor, Franck;

Intermezzo, Callaerts; Finale, First Symphony, Vierne; "Elegie," Peeters; Toccata, "Thou Art the Rock," Mulet. Grady won the first prize in the annual statewide contest for young organists sponsored by the Birmingham Music Club Feb. 19. The boys are organists at the Ruhama Baptist Church and are the youngest members of the Alabama Chapter.

WILLIAM KROH,

DIAPASON Correspondent.

**Junior Choir Festival in Buffalo.**

The annual junior choir festival of the Buffalo Chapter was held Sunday, March 12, at the Lafayette Avenue Presbyterian Church. The organ preludes for the 4 o'clock service were: Rigaudon, Campa, and "Prayer" ("Suite Gothique"), Boellmann, played by Emilie Yoder Davis, organist and choirmaster of the church. Dean Roberta Bitgood was chairman of the festival and director of the chorus of more than 250 voices. The organist for the choir was Hans Vigeland of the Westminster Presbyterian Church.

The program was arranged in the form of a worship service, with all parts sung instead of spoken. Following the processional hymn, the choir sang a litany, using five works of Bach, in honor of the Bach anniversary year. The Scripture lesson was Psalm 23 and the arrangement was that of Brother James' Air by Gordon Jacob. The Lenten message was composed of words by Naumann-Mansfield, and concluded with the anthem "Christ Went up into the Hills Alone," by Dean Bitgood. Following the offertory the choir sang "O Lord Most Holy," Franck, and, as the benediction, Dr. Bitgood's arrangement of "Grant Us Thy Peace."

The service was inspiring, well organized and largely attended. Choirs from the Lutheran, Evangelical and Reformed, Presbyterian and United Presbyterian Churches participated.

ROY W. CLARE, Registrar.

**Utah Chapter Hears Schreiner.**

Members of the Utah Chapter were so fortunate as to have their own Guild member and former dean, Dr. Alexander Schreiner, play an informal recital on the Salt Lake Tabernacle organ at the meeting March 4. Twenty-eight members and friends were present. Dr. Schreiner explained each number and gave many interesting sidelights on each composer, which heightened the enjoyment for all. His program was as follows: Prelude and Fugue in E flat major, Bach; Fantasia in A major, Franck; Symphony in A minor (first and third movements), Van Hulse; Four Fantasia Pieces, Vierne.

A short business meeting was held, at which Dean Frank W. Asper presided. Blaine Kidding presented the following report of the nominating committee: Dean, Frank W. Asper; sub-dean, Alma Selander; secretary, Gwen Summerhays; treasurer, Irene Jacobson; registrar, Eleanor Todd; librarian, Gladys Bullock; auditors, Ellen Asper and Gerhard Axman.

The meeting adjourned to the home of Mrs. Bernice Moyer, chairman of the committee for the evening, and a pleasant social time was spent and refreshments were enjoyed.

ELEANOR H. TODD, Registrar.

**Chapter Visits Orlando, Fla.**

The Central Florida Chapter met in Orlando Sunday afternoon, Feb. 26, at the First Presbyterian Church. The members attended in a body the presentation of "The Life of Our Lord" at a vesper service of the combined choirs of the church at 5:30.

The Central Florida Chapter has thirty-one members. Mrs. R. H. Walhour of Sanford is the dean and Mrs. J. L. McEwan of Sanford is secretary and treasurer.

The Central Florida Chapter dispensed with its business session Feb. 15 in order to sponsor a recital by Virgil Fox at Knowles Memorial Chapel, Rollins College, Winter Park. The chapel was filled with an audience from Orlando, Winter Park, Sanford and other central Florida towns.

MRS. J. L. MCEWAN, Secretary.

**Chautauqua Branch.**

The Chautauqua Branch met Sunday afternoon, Feb. 19, at Immanuel Lutheran Church in Jamestown, N. Y., where members played on the organ and where the dean, Howard Zetervall, is organist and choirmaster. This was the first of a series of meetings in churches, the object being to become acquainted with organs and with the music organists are using.

HAROLD STEVENS, Registrar.

Ruth  
Barrett **ARNO**  
THE FIRST CHURCH OF CHRIST, SCIENTIST  
BOSTON



## News of the A.G.O.—Continued

## Guild Events in New York

April 17, 8:15 p.m.—A first reading of new anthems under the direction of W. Richard Weagly, director of music at the Riverside Church, in the choir room of St. Bartholomew's Church.

May 15, 6:30 p.m.—Dinner and annual national general meeting.

May 18, 8:15 p.m.—Festival service at St. Bartholomew's Church. The choir, under the direction of Harold W. Friedell, organist and choirmaster, will sing.

## Marshall Bidwell Plays in St. Paul.

Dr. Marshall Bidwell played the second concert in the 1949-50 artist series of the Minnesota Chapter at the Hamline Methodist Church, St. Paul, on the evening of March 7. One of the worst storms of the winter kept the audience small, but what it lacked in size it made up in its enthusiastic response.

The artist was outstanding in his interpretation of impressionistic numbers. His effective registration and sensitive interpretation seemed to catch the spirit of the composers. Of unusual interest was the program suite, "Les Heures Bourguignonnes," by Georges Jacob. Outstanding among the Bach numbers was the Passacaglia and Fugue in C minor, in which the ground bass was always in perfect balance with the superstructure. It was a well planned and interesting program and those who braved the storm were amply repaid for their attendance.

The officers and executive committee of the Minnesota Chapter entertained Dr. Bidwell at luncheon on the day of the recital at the Highland Village Inn, St. Paul.

RALPH SHOEMAKER, Reporter.

## Events in Charleston, S. C.

The Charleston, S. C., Chapter had an enjoyable meeting at St. Johannes Lutheran Church March 3. Miss Louise Mathis gave a short program with Mrs. C. H. Turner as soloist, assisted by the choir.

St. Johannes Church has a new Austin organ which replaced the original organ installed in 1883. This new organ was assembled and installed by P. S. Fanjoy. A total of 706 pipes provide a wide variety of effects. A twenty-five-note set of Maas chimes is played from the great manual.

After the program and a short business meeting, at which it was decided to have a ministers' and organists' supper, refreshments were served in the parish-house. The supper, planned for May 12, is to acquaint the ministers of the city with the ideals and plans of the Guild.

ELIZABETH MCCRANIE.

## William Watkins Dallas Guest.

The February meeting of the Texas Chapter on the 20th at Dallas was one of unusual interest, as its guest was William Watkins, the young organist who won the National Federation contest in 1949. These finals were held in Dallas, so it was fitting that the winner should return to play with the Dallas Symphony Orchestra on the afternoon of Feb. 19. On the following evening he gave an entire program for the Texas Chapter. At the Symphony program Mr. Watkins played on the latest model of the Baldwin electronic organ. For the Guild he played on the three-manual Pilcher at the East Dallas Christian Church. Mr. Watkins' playing was characterized by a sincerity and simplicity unusual in so young a performer. He plays with brilliance and also with a deep poetic feeling.

Preceding the program a group of fifty met for dinner and a business meeting, presided over by the dean, Mrs. Fred Buchanan.

Catharine Crozier of the Eastman School of Music, Rochester, N. Y., was the third recitalist of the 1949-50 series and was presented by the Texas Chapter March 14. The recital took place at the Highland Park Presbyterian Church, which is a beautiful setting for any organist. Miss Crozier gave a stunning performance of a program of varied content. There was a splendid attendance, including many from out of town.

The next recital will be on April 25 by Virgil Fox.

## ALICE KNOX FERGUSON.

## Marriott Recitalist in Texas.

The North Texas Chapter sponsored a recital by Frederick Marriott Feb. 24 at the First Methodist Church of Wichita Falls, Tex. Mr. Marriott, who is organist of Rockefeller Memorial Chapel, University of Chicago, played an exacting program from memory on the four-manual organ. His tone color was keen

and he displayed a technique which seemed extraordinary.

After the recital a reception honoring Mr. Marriott was held at the home of Mr. and Mrs. J. W. Akin, Jr.

The chapter met March 11 at the Lamar Avenue Baptist Church. Miss Nina Franke, organist of the Baptist Church at Henrietta, Tex., opened the program. The choir of the host church sang "Hear Our Prayer," James, and Mrs. C. E. Norwood, organist of the host church, played a group of numbers. The Rev. James B. McLeroy, pastor of the host church, gave a talk on "The Effect of Music on Mankind through the Ages."

Dr. Emile Malkry, the dean, conducted a short business session, after which the group enjoyed a social hour at the Marchman Hotel coffee lounge.

MRS. JAMES S. SMITH,  
Historian-Reporter.

## Biggs and Marriott in Fort Worth.

The Fort Worth, Tex., Chapter presented E. Power Biggs in a recital Jan. 24 and Frederick Marriott Feb. 26. Both recitals took place in the fine arts building at Texas Christian University and were followed by receptions in the homes of Dr. and Mrs. Will S. Horn and Mr. and Mrs. William B. Henderson. A luncheon for Mr. Biggs by Guild members was served at the Fort Worth Club.

A dinner meeting was held by the chapter at the Colonial Cafeteria March 13, with Miss Janie Craig presiding. One new member was received and Dr. Helen Hewitt read a paper on "Cats and Music." An interesting program of organ works both old and new was played in the T.C.U. auditorium by pupils of Dr. Hewitt and Robert Ellis. Those who participated were Abigail Daly, Dale Peters, John Earle and Stanley Shepelwich.

ELIZABETH C. HOUSE, Secretary.

## Lubbock, Tex., Chapter.

The Lubbock, Tex., Chapter met at the Asbury Methodist Church Feb. 13. Mrs. Travis A. White, the dean, presided. After a short business meeting the Casavant film "Singing Pipes" was shown. This was most interesting and instructive. An organ record recital followed this, with compositions of Bach and Mendelssohn being played. After the program the group retired to the recreation room for a valentine party and refreshments. Mrs. Marlin R. Smith is social chairman.

ROBERT E. SCOGGIN, Chapter Reporter.

## Texarkana Chapter.

The Texarkana Chapter met Feb. 24 at the Beach Street Baptist Church. Miss Ruth Turner, organist and choir director of the First Methodist Church, announced that the new Müller organ at the Methodist Church would be dedicated March 24, with Gordon Young of Fort Worth, Tex., playing the dedication service. Miss Turner also announced that Virgil Fox will be presented in a recital April 27, sponsored by the First Methodist Church and the Texarkana Chapter.

At the conclusion of the business session the following program was given: Organ solo, "March of the Medici," Seth Bingham (Mrs. James P. Watlington); piano and organ, "Jesu, Joy of Man's Desiring," Bach, and Pavane, Ravel (Mrs. Ralph Crosnoe and Mrs. Watlington).

DOROTHY ELDER, Registrar.

## Events in Atlantic City.

The monthly meeting of the Atlantic City Chapter was held in the choir room of the Church of the Ascension March 4. Plans were announced for the two Lenten musicales this year. The first was an organ recital by three members of the chapter: Leigh W. Conover, organist at the Reformed Church, Egg Harbor City; Joseph D. Parsells, organist of the First Presbyterian Church, Ocean City, and Harry B. Westney, organist and choirmaster at All Saints' Episcopal Church, Atlantic City.

Mr. Conover's program included: Chorale Prelude, "O God, Be Merciful to Me," Bach; "Jesus Comforts the Women of Jerusalem" (from "Stations of the Cross"), Dupré; Chorale Preludes, "My Heart Is Longing" and "O World, I Must Leave Thee," Brahms, and "Elegie," Peeters. Mr. Parsells played the Prelude on "Alma Redemptoris Mater," Dupré; "Clair de Lune," Karg-Elert; Fantasia and Pastorale, Purvis, and Toccata on "Deo Gratias," Richard K. Biggs. Mr. Westney concluded the program with the Chorale Prelude on "Go to Dark Gethsemane," Bingham; "Litanie" (from "Sempere Semplice"), Karg-Elert; "Ruhig bewegt" (from Sonata 2), Hindemith, and "Koraal" (from "Suite Modale"), Peeters.

On March 26 the dean of the chapter, Nathan I. Reinhart, was to give a short recital, followed by the sacred cantata, "The Darkest Hour," by Harold Moore, sung by the Ascension choir of boys and men under the direction of Miss Mida C. Blake of the Church of the Ascension. Both of these events were scheduled at the Church of the Ascension.

After the business meeting the members listened to a fine recording of Bach's

"Sleepers, Wake." Both the records and the scores were provided by Joseph Parsells. It was suggested that the chapter put on a performance of the work in honor of Bach's anniversary, using the combined choirs of the various churches whose organists are members of the Guild in this vicinity.

MIDA C. BLAKE, Registrar.

## Coke-Jephcott Guest Speaker.

Dr. Norman Coke-Jephcott, F.A.G.O., was the guest speaker at the February meeting of the Northern New Jersey Chapter, held in the Church of the Messiah in Paterson. He spoke about the Guild examinations for 1950, explaining requirements, necessary preparation and benefits received.

A music festival is planned for May 16, with G. Robert Frieling directing the choirs.

## Ensemble Heard in Bloomfield, N. J.

The Metropolitan Chapter of New Jersey sponsored a service of music at the Park Methodist Church in Bloomfield March 13. The program was planned by Elmer Lancaster, M.S.M., associate minister and organist of the host church, and was given for the benefit of the work of Dr. Albert Schweitzer's hospital in Lambarene, French Equatorial Africa. After payment of expenses \$200 was sent to the Albert Schweitzer Fellowship.

The theme of the service was "A Meditation on the 150th Psalm." The Rev. Roland L. Luerich, minister of the Park Church; Karl Lein, tenor; Albert Hemmerlin, violin; June Kidd Luini, cello; Jack W. Urban, trumpet; Joseph Sobko, timpani, and the chancel choir participated in the service under the direction of Mr. Lancaster.

The program was as follows: Meditation, Franck (strings and organ); "Sanctus," from Mozart "Requiem" (chancel choir); "Moonlight," Karg-Elert (organ solo); "The Heavens Declare the Glory of God," Marcello (trumpet and organ); Pastoral on a Carol Tune, Purvis (strings and organ); "All Hail the Virgin's Son," Dickinson (ensemble); "Thou That Takest upon Thee the Sin of the World," Couperin (organ solo); "O Loving Saviour, Thou Lamb of God Most Holy," Bizet (tenor solo, strings and organ); "All Thanks Be to Thee, O God," Dunstable (trumpet and organ); Choral Prelude for trumpet and organ, Krebs; Trumpet Voluntary, Purcell (trumpet, timpani, organ); Sonatas for organ and strings, Mozart; "Psalm 24," Boulanger (ensemble).

ANNETTE GEE, Acting Registrar.

## Study Plainsong in New Jersey.

The Monmouth, N. J., Chapter held a meeting March 13 as the guests of George Dare, L.T.C.L., at St. Uriel's Church of the Archangel, Sea Girt. Mr. Dare's choir sang portions of the communion service. The chapter also heard one of Mr. Dare's own compositions, "Missa Brevis of St. Ambrose." This service was the climax of the study of plainsong which Mr. Dare conducted so interestingly at the February meeting.

After the service a short business meeting was held and plans were discussed for the May choral festival. The choirs of members of the chapter will unite to sing two anthems and several hymns. They will be directed by Dr. Westervelt Romaine, F.A.G.O., Washington, D. C.

LILIAN B. CONNELLY, Secretary.

## Dinner and Program in Miami.

Members of the Miami Chapter met on the evening of March 7 at the Church-by-the-Sea, Bal Harbour, where dinner was served by members of the church choir, who entertained with songs and jokes while they worked. Before the dessert was served Mrs. Marlon Menninger sang a group of songs. After dinner Bruce Davis, the dean, conducted a business meeting at which new members and visitors were welcomed.

For the program which followed, Preston Dettman, organist, played: Chaconne, Couperin; Berceuse, Vierne; Little Fugue, Handel; "Meditation a Ste. Clotilde," James, and "Pieve Heroique," Franck. The "Sonate a Trois," Loelliet, was played by two flutists—Walter Turner and Dr. Richard Mathewson—and the organist, Mrs. Florence Ames Austin.

The next meeting will be held at Barry College April 18 with Sister Rose Denise delivering a lecture on Gregorian chant, with a demonstration by her choir. The annual Guild service, to be directed by Annie Laurie Lee, will take place Sunday, May 7, at the First Presbyterian Church.

KATHLEEN NORRIS, Secretary.

## Coci Recital in Macon, Ga.

Presented by the Macon, Ga., Chapter, Claire Coci played a brilliant recital March 9 at the Wesleyan Conservatory auditorium. Miss Coci's concert was packed with color and drama and she played with the sweep and assurance possible only to a person possessed of great intensity and vitality. Miss Coci responded to the enthusiastic applause with two encores, one of which was the Sowerby "Pageant," which further displayed her dazzling pedal technique. After the program a reception was held in the parlors of the conservatory.

The monthly meeting of the Macon Chapter was held March 6 at St. Joseph's Catholic Church, where a group of members was presented in a short recital. Those taking part were Mrs. S. A. Giglio,

Herbert Herrington, Frank Pursley, Crockett Odum, Mrs. Hal King, Mrs. Maude Lee and Miss Evelyn Smith. Plans for the annual junior choir festival April 30 were discussed.

EVELYN SMITH, Dean.

## Address Before York Chapter.

The York, Pa., Chapter held its monthly meeting March 7 at the Martin Memorial Library. Miss Thelma Atkinson spoke on "The Place of Music in the Worship of the Church." She emphasized the importance of the position of organist, its potentialities, its difficulties and its rewards. Miss Atkinson suggested numerous ways in which an organist may help to create a new reverence for the music of the church, beginning with the pre-school child, as well as through his approach to his service every Sunday. Suggestions were given for varying the playing of hymns to make more effective that somewhat neglected phase of the service. Miss Atkinson is secretary of the First Methodist Church in York. She formerly was organist-director of large churches in the midwest.

A business meeting followed the address, Mrs. Edythe Wareheim, the dean, presiding. The April meeting will be held at the Union Lutheran Church of York, Mrs. Pauline Lecrone organist.

DORIS L. WAREHEIM, Sub-dean.

## Springfield, Ill., Meeting.

Members of the Springfield, Ill., Chapter met for an informal business session March 14 at the home of the chapter librarian, Mrs. Virginia Haenig Bennett. Mrs. Philip Turner, the dean, presided. A financial report was made by the secretary-treasurer, Mrs. V. Verrall. Plans for a dinner in May and for a sustaining membership drive were discussed.

The rest of the meeting was devoted to a discussion of Easter music. Members were requested to bring new or favorite Easter organ music or anthems and these were passed around. The meeting was concluded with refreshments served by the hostess, Mrs. Bennett.

ANNETTE M. WIESENMEYER,  
Corresponding Secretary.

## Claire Coci Presented in Peoria.

The second of a series of artist programs for this season was presented by the Peoria, Ill., Chapter, with the dynamic Claire Coci at the organ of the First Methodist Church Feb. 5. From the opening of Bach's Passacaglia and Fugue in C minor Miss Coci's program proceeded to display the versatility of both organ and organist. The program continued in a most interesting manner, with numbers in contrasting style—Flocos's Adagio, the lively "Fleuse" by Dupré, "Pageant," by Leo Sowerby was the climax of the afternoon's performance. "Reed-Grown Waters," Karg-Elert's mystical little piece, Haydn's Musical Clock themes and finally Liszt's Fantasia and Fugue brought enthusiastic response from the audience. Miss Coci responded with two encores—d'Aquin's "The Cuckoo" and the Finale from Vierne's First Symphony.

RUTH BLACK, Registrar.

## Craighead in Portland, Ore.

The Oregon Chapter presented David Craighead of Los Angeles in a recital at the First Methodist Church Feb. 15. The recital was well attended and most enjoyable. Mr. Craighead's pleasing personality won him many new friends, and his technique, his colorful registration and his choice of selections caused many to remark that his was one of the best recitals ever given in Portland.

The Oregon Chapter held a reception for Mr. and Mrs. Craighead in the church parlors after the recital. Two large lace-covered tables were beautiful with daffodils, candles and yellow napkins. Members of the Guild baked the cookies, platters of which pleased the eye as well as the palate.

Outstanding on Mr. Craighead's program were "Grande Piece Symphonique" by Franck, Toccata in F major by Bach and the Finale from the Sixth Symphony by Vierne.

ELLA MAE HOWARD,  
Publicity Chairman.

## Auburn, N. Y., Chapter.

The meeting of the Auburn Chapter Feb. 13 featured the recording of the Aeolian-Skinner Company's "Organ-Tone" at the home of the sub-dean. Notes on the recording were distributed.

On March 14 Miss Louise C. Titcomb presented "Choir Repertoire" at the meeting in her church, the First Presbyterian. She gave excellent lists of anthems suitable for each part of the church year.

HARRIET V. BRYANT, Sub-Dean.

## Shure Directs Chesapeake Chorus.

The Chesapeake Chapter held a meeting March 13 at Brown Memorial Church, Baltimore. R. Deane Shure, minister of music of the Mount Vernon Place Methodist Church, Washington, spoke on his experiences in directing anthems and hymns in that church for thirty years. A chorus of about sixty-five composed of Guild members and singers from their choir was directed by Mr. Shure in three of his anthems, accompanied by Ralph Rexroth. These anthems included: "My Faith Looks Up to Thee," "On Jordan's Stormy Banks" (a white spiritual) and "One of God's Best Mornings." Refreshments were served.

HATTIE R. SHREVE, Secretary.



## News of the A.G.O.—Continued

**Bach Programs in Louisville.**

In commemoration of the bicentenary of the death of Johann Sebastian Bach the University of Louisville School of Music is presenting a series of three Bach programs at the Fourth Avenue Presbyterian Church. The programs are given on successive Sunday afternoons at 5 beginning March 12. Dr. Francis Hopper, head of the organ department at the school, is in charge of the programs. Dr. Hopper is a graduate of the University of Michigan and holds the degrees of master of sacred music and doctor of sacred music from Union Theological Seminary. He has studied with Palmer Christian, Clarence Dickinson, Carl Weinrich and Ernest White. He is organist and choirmaster of the Fourth Avenue Presbyterian Church.

For this series of programs Dr. Hopper has devised comprehensive programs that include organ music, two cantatas, a trio-sonata, a sonata for 'cello and clavier, and music from the Christmas Oratorio. The Louisville School of Music Chorus, conducted by Dr. Claude Almand, participates in these programs.

MAIVA DICKSON, Registrar.

**Dr. Schweitzer Tacoma Subject.**

The Tacoma, Wash., Chapter met in the chapel of the College of Puget Sound Feb. 13 for a program devoted to the life and works of Albert Schweitzer. The program opened with Dr. Schweitzer's recording of Franck's Chorale in E major. Dr. J. D. Regester, dean of the college, was the speaker. He told of his visit with Dr. Schweitzer at the Goethe celebration in Aspen, Colo. Dr. Regester is recognized as an authority on the life of Schweitzer and his book, "Albert Schweitzer," published in 1931, was the first volume issued about the philosopher-musician.

D. Robert Smith, dean of the chapter, spoke briefly on Dr. Schweitzer's contribution to music and pointed out some of the unusual features of the books and music on display. The program was concluded with two Bach numbers recorded by Dr. Schweitzer—Prelude and Fugue in C minor and "Now Praise We Christ, the Holy One."

Orpha Moser and Doris Helen Smith were hostesses for the social hour in the faculty reception room.

DORIS HELEN SMITH, Secretary.

**Cincinnati Clergymen as Guests.**

The February meeting of the Southern Ohio Chapter took the form of a clergy-organist dinner at the Hotel Vernon Manor, Cincinnati, Feb. 27. Dean George Higdon extended greetings to the ministers and guests and then turned the program over to Sub-Dean Robert McIntosh, who acted as master of ceremonies. After a few entertaining remarks Mr. McIntosh introduced the speaker of the evening, Dr. Thor Johnson, conductor of the Cincinnati Symphony Orchestra. Dr. Johnson spoke very interestingly on the importance of church music.

HELEN M. SMITH, A.A.G.O., Registrar.

**Blodgett Speaks in Youngstown.**

Walter Blodgett, curator of musical arts at the Cleveland Museum of Arts, was the recitalist and guest speaker at the February meeting of the Youngstown Chapter Feb. 7. Mr. Blodgett played a series of

Bach chorale preludes and made explanatory remarks. Then he addressed a good-sized audience of musicians and guests of the Guild on the subject of church music. He spoke not only on the organ, anthem, choir, rehearsal, rehearsal room, plain songs and related subjects, but also on church architecture. Included also were comments on the ethics of the organist.

Preceding the meeting at the First Presbyterian Church a dinner was served for members of the Guild, who had as their guests their pastors and members of their choirs and music committees.

EMMA COOK, Secretary Pro-tem.

**Akron, Ohio, Chapter.**

The March meeting of the Akron Chapter was held March 6 at the Church of St. John the Baptist. Music by the men's choir and the boy choir under the direction of Mrs. Estelle Ruth made up the program for the evening. The choirs sang liturgical music of the Catholic Church. Explanation of the liturgy was given by the Rev. Benjamin Bayus.

Prior to the program a business meeting was called by the dean, Miss Louise Inskeep.

ANNE FELBER, Registrar.

**Toledo Studies Baroque Era.**

The Toledo Chapter met March 14 at Trinity Episcopal Church and heard the last of three lectures by Beverly A. Barksdale, director of music at the Museum of Art in Toledo. The lectures were intended to show the evolution of organ music of the baroque era and were limited to works which could be played by the average organist on the average organ and which would be suitable for services in all churches.

The January talk traced the roots of this era back to the Renaissance, commencing with Frescobaldi, Sweelinck, Scheidt, Tunder, Scheidemann and Weckmann. The organist assisting Mr. Barksdale was Miss Margaret Weber and the organ was at St. Paul's Methodist Church, an instrument of unknown origin built somewhere in the 1860's and superbly suited to the music of this period. The February talk included French music of the baroque and rococo eras with Tite-louze, de Grigny, Marchand, Couperin, Pachelbel and Buxtehude. Organists were Grace Stout Erler and De Ruth Sage Wright. An impromptu program followed, Buxtehude's "Lauda Sion Salvatorem" being performed by soloists of the Collingwood Presbyterian Church, with an obbligato for flutes. The third lecture treated the late baroque era in general and the influences that shaped its music. The musical illustrations were all drawn from the chorale preludes of Bach. Wesley Hartung and Grace Stout Erler were the organists.

These lectures by Mr. Barksdale entailed a great deal of research and were presented in a very interesting and understandable manner.

RENATA W. KIESS,  
Publicity Chairman.

**Dr. Bidwell in Pasadena.**

The Pasadena and Valley Districts Chapter, in conjunction with Occidental College, presented Dr. Marshall Bidwell Feb. 13 at Thorne Hall, Occidental College. A large and appreciative audience heard Dr. Bidwell in an unusual and varied program. In addition to standard concert repertoire of Handel, Bach and Widor, less-performed works of Barnes, Loeillet, de Maleingreau, Jacob and Jongen were featured, including the "Symphonie de L'Agneau Mystique" of de Maleingreau, the suite "The Burgundian Hours" of Jacob, the Finale from the Second Symphony of Barnes and "Chant de Mai" and Toccata, Jongen.

"Truth in expression for deeper moments of reverence"

An ORGAN built to  
let you be fully aware of  
sensitive performance...



HILLGREEN-LANE and CO.

ESTABLISHED IN 1898

Alliance, Ohio

The March meeting was held at the Pasadena First Baptist Church March 13. At the dinner meeting an effort was made to become better acquainted with one another by wearing name tags and by having the board members mingle with the other members as hosts and hostesses at the tables. After introduction of guests and a short business meeting the chapter adjourned to the sanctuary, where a public Bach program was presented by organists Jet Turner and Ruby Kahn and the chancel choir of the host church under the direction of Edward N. Qualen gave a performance of the motet "Jesu, meine Freude."

[A rush of late Guild news made it necessary to hold a number of items for the May issue.]

St. Luke's Choristers  
Long Beach, California

Wm. Ripley Dorr, Mus. Bac., B. S.

Conductor  
CAPITOL RECORDS  
CATHEDRAL FILMS

**PIPE ORGANS**

MAINTENANCE

REBUILDING

ADDITIONS

REPAIRS

TUNING

BY

FACTORY TRAINED  
ORGAN MECHANICS

RELIABLE AND DEPENDABLE  
SERVICE

**BOHN ORGAN COMPANY**

Fort Wayne 8, Indiana  
Phone E-1202

**THE WORLD'S MOST WIDELY USED ORGAN BOOKS****"EVERYBODY'S FAVORITE SERIES" for ORGAN****CHORAL PRELUDES for ORGAN**

63 ORIGINAL CHORAL PRELUDES



AMSCO MUSIC PUBLISHING CO. N.Y.C.

**ORGAN PIECES**

E.F.S. No. 11—Over 50 celebrated compositions especially selected and edited for organ by Professor Harry L. Vibbard of Syracuse University College of Fine Arts; plus Hammond registration.

**139 SELECTED ORGAN PIECES**

E.F.S. No. 17—Includes Preludes, Postludes, Chorales, Marches, Oratorios, etc., plus instructions on modulations and improvisations; with Hammond registration; ed. by Prof. Vibbard.

**ORGAN MUSIC**

E.F.S. No. 27—Selected and edited by Dr. Roland Diggle; provides repertory for the organist of average abilities; effective on large and small organs; plus Hammond registration.

**SELECTED ORGAN SOLOS**

E.F.S. No. 37—Outstanding originals and arrangements by Dr. Roland Diggle; furnishes additional program material to the average organist; plus Hammond registration.

**STANDARD COMPOSITIONS FOR ORGAN**

E.F.S. No. 47—A third book in our series by the distinguished Dr. Diggle; includes special arrangements of famous concert pieces for Church use; plus Hammond registration.

**A MASTER SELECTION FOR ORGAN**

E.F.S. No. 54—Pieces by Bach, Beethoven, Brahms, Buck, Diggle, Franck, Guilman, Jackson, Mailly, Merkel, Rheinberger, Salome, Wely, Wesley, et al.; ed. by Dr. Diggle; plus Hammond registration.

**UNIVERSAL ORGAN ALBUM**

E.F.S. No. 57—Features many selections not found in other books and at least 24 which are new to most American organists; ed. by Dr. Diggle; plus Hammond registration.

**ORGAN MASTERPIECES**

E.F.S. No. 59—Prepared by Dr. Robert L. Bedell, an unusual collection of rare recital numbers, many for the first time in an American edition; with Hammond registration.

**CHORAL PRELUDES FOR ORGAN**

E.F.S. No. 65—63 original chorales by Bach, Buttstedt, Buxtehude, Kellner, Kuhnau, Scheidt, Schilling and Streicher; ed. by Dr. R. L. Bedell; Hammond registration by V. C. Thomas.

**WEDDING and SACRED MUSIC**

E.F.S. No. 69—63 selections including a complete wedding service and well-known hymns and religious songs for all occasions; arranged and edited by Dr. Roland Diggle for pipe organ and the Hammond.

Send for free descriptive catalog listing complete contents of above books — Price \$1.25 Each Book

Order at your dealer's or direct from

**AMSCO MUSIC PUBLISHING COMPANY**

240 WEST 55TH STREET, DEPT. D.

NEW YORK 19, N. Y.



## Pastor and Wife Say Farewell to Church with Joint Recital

A very unusual event took place at the First Baptist Church of Ontario, Cal., Jan. 22 when the pastor of the church and his wife, the Rev. and Mrs. R. Merrill Jensen, gave a recital. The occasion marked the conclusion of Mr. Jensen's pastorate after seven and one-half years. Rather than preach a farewell sermon to his people that night he and his wife bade them a musical goodbye.

The Jensens' farewell recital was heard by members of the church and music-lovers of the community, who packed the church. The program presented was as follows: Prelude and Fugue in G major, Bach (Mr. Jensen); "Jesu, Joy of Man's Desiring," Bach (Mrs. Jensen); Preludio and Adagio from Sonata 3, Guilman (Mrs. Jensen); Andante and Scherzo from "Grande Piece Symphonique," Franck (Mr. Jensen); "Dawn," Jenkins, and "Song of the Basket Weaver," Russell (Mrs. Jensen); "Will-o'-the-Wisp," Nevin, and "Clair de Lune," Vierne (Mr. Jensen); "Hear, O Israel" and "The Last Supper" (from "Bible Poems"), Weinberger (Mrs. Jensen); "Thou Art the Rock," Mulet (Mr. Jensen).

Mr. Jensen began his organ studies in 1927 with Clarence Mader. Later he became organist and choir director of the Holliston Avenue Methodist Church in Pasadena. In 1934, when he entered the University of Redlands to begin his training for the ministry, he continued his organ study with Arthur Poister, who was on the faculty at that time. During his university days he was organist at the First Methodist Church of Redlands. In 1937 Dr. Leslie P. Spelman succeeded Mr. Poister and it was in his organ class that the Jensens met.

Soon after the beginning of his ministry in the Ontario church Mr. Jensen influenced the purchase and installation of a fine Skinner organ, originally installed in the studio of Stanley W. Williams, Pacific area representative of the Aeolian-Skinner Organ Company. After the war the organ was greatly enlarged. Not only has the church presented nationally-known recitalists, but the pastor and his wife have often been heard as soloists on the instrument. In addition to this Mr. Jensen has given private instruction to organists in his church.

Mr. Jensen resigned the Ontario pastorate to accept a call to the pulpit of Immanuel Baptist Church in Long Beach, Cal.

### "BACH WEEKEND" PLANNED AT CHATTANOOGA, TENN., "U"

Isa McIlwraith, organist and choir-master of the University of Chattanooga, Tenn., will present a "Bach week-end" with her university choir April 21, when the following cantata program will be given: Cantata 23, "Du wahrer Gott und Davids Sohn"; Cantata 51, "Jauchzet Gott in allen Landen"; Cantata 118, "O Jesu Christ, mein's Lebens Licht"; Cantata 104, "Du Hirte Israel, Hoere." On Sunday, April 23, Miss McIlwraith will play this recital: Fantasie and Fugue in G minor; Trio-Sonata 1, in E flat major; Six Schübler Chorales; Prelude and Fugue in A minor.

THE HOLOGRAPH SCORE of an "Agnus Dei" by Giovanni-Battista Pergolesi, presumed to have been lost, was discovered recently in the collection of Edwin Franko Goldman. Only the last few bars of the work are given in the 1942 edition of Pergolesi's complete works. The manuscript in Dr. Goldman's possession bears the date 1732 and an inscription to Fra Bernardo da Messina. The Mercury Music Corporation of New York has just published this interesting rediscovery with the original figured bass for spinet or organ. It is scheduled for broadcast on Easter morning by the Inter-racial Chorus under Harold Aks.

**Felix F. Schoenstein  
& Sons** *Pipe Organ Builders*  
SAN FRANCISCO, CALIF.

**Grace Leeds Darnell**  
Graham Eckes School,  
Palm Beach, Fla.  
JUNIOR CHOIRS A SPECIALTY

**NEWELL ROBINSON**  
F.A.G.O., C.H.M.  
Organist Choirmaster  
Grace Church  
Mount Airy Philadelphia, Pa.

**JOHN HARMS**  
F.A.G.O.  
John Harms Chorus of New York  
Trinity School, 139 W. 91st, New York 24  
St. Paul's Church, Englewood, N. J.  
Bergen Choral Society  
76 Spring Lane, Englewood, N. J.

**ANNA SHOREMOUNT RAYBURN,**  
F.A.G.O., Ch.M.  
**RAY B. RAYBURN, Mus.M.**  
Complete training for the church musician. Preparation for the examinations of the American Guild of Organists.

**GEORGE L. GANSZ**  
Lehigh University  
Bethlehem, Pa.

**Charles Dodsley Walker**

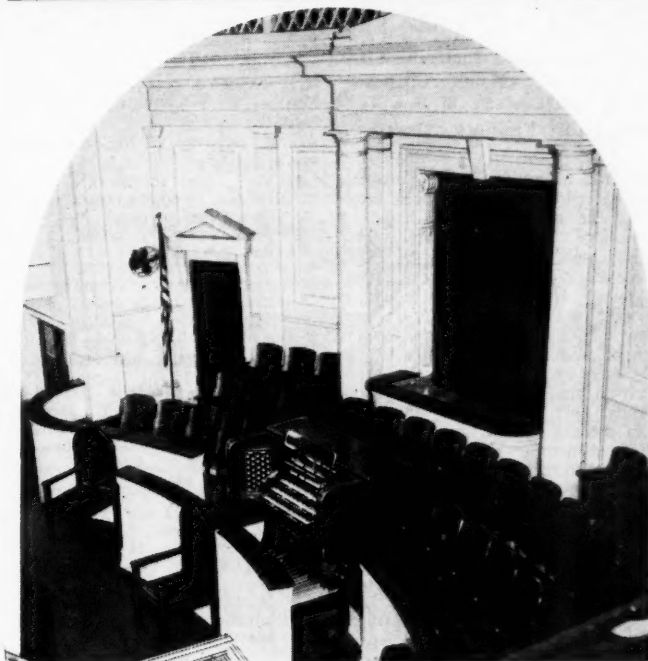
**ARPARD E. FAZAKAS**  
Church Organ Builder  
1 Cathedral Avenue  
Nutley, New Jersey  
Established 1917

**SEARLE WRIGHT**  
F.A.G.O.  
Recitals — Instruction  
Chapel of the Incarnation  
New York City

**JOHN GLENN METCALF**  
A.B., M.Mus., A.A.G.O.  
Trinity Cathedral Central College  
Little Rock, Ark. N. Little Rock, Ark.

**Julian Williams**  
St. Stephen's Church  
Sewickley, Pa.  
— RECITALS —

## WICKS ORGAN OF THE MONTH-



*A new  
THREE  
MANUAL  
WICKS  
in  
Dyersburg, Tenn.*

"We are very well pleased with the tone and performance of our new Wicks Direct Electric pipe organ and it is making a great contribution to our worship services."

Such is the tribute to this three manual, twenty-nine rank Wicks Organ recently installed in the First Baptist Church in Dyersburg, Tennessee. An outstanding instrument for a most important church in the Baptist field.

Tone from the organ emanates through decorative grilles directly above the choir and console, making for ideal choir and congregation accompaniment. Expression efficiency permits the organist unusually fine shading opportunities. Specifications, available upon request, indicate the organ's versatility, and flexible ensemble, and further emphasize the excellence of Wicks Organs.

**WICKS  
ORGANS**

HIGHLAND ★ ★ ILLINOIS

ROBERT

**OWEN**

CHRIST CHURCH  
Bronxville, New York

"Revealed complete understanding of every note."

HOUSTON CHRONICLE

## ORGAN BY WALCKER FOR COLBY COLLEGE

### INSTALLED IN NEW CHAPEL

German Firm Builds Instrument for  
New Waterville, Maine, Chapel—  
Gift of Matthew T. Mellon Is  
Replica of Freiburg Organ.

Installation of an organ of European design and manufacture has been completed in the new Lorimer Chapel of Colby College, Waterville, Maine. This organ was built in the factory of E. F. Walcker & Co., Ludwigsburg (United States Zone), Germany. It is a gift of one of the trustees of Colby College, Matthew T. Mellon. There are perhaps a score of Walcker instruments in the United States and Canada, most of them dating from the nineteenth century, the largest and best known being that formerly in the old Boston Music Hall and now located in the Memorial Hall at Methuen, Mass.

Mr. Mellon presented a Walcker organ to the University of Freiburg some years before the outbreak of world war 2 and the organ at Colby College is, except for a few changes in specifications, a replica of that instrument, now destroyed. Delays in the installation at Colby were caused by restrictions on the importation of foreign labor, and it was many months later than was at first planned when Herr Eugen Maule of the Walcker establishment was permitted entry for the purpose of erecting an organ all parts of which had long been lying in storage in Waterville.

The organ is one of three manuals, with the choir set between the swell and the great. The choir organ is more properly a positiv. Only the swell organ is under expression. The pedal keyboard, distinctly European, consists of thirty rather than thirty-two notes, and is considerably less radiating and less concave than A.G.O. specifications.

The console is provided with stop tabs. There are thirty-seven speaking stops, only one of which is "borrowed," and the organ has 2,430 pipes. Wind is supplied by a Spencer Orgoblo. The pipes are placed behind grilles in two chambers on either side of the chancel. The console is in the rear center of the chancel; for recital purposes it is visible to the audience, but for religious services it is hidden behind a removable reredos. Most of the wood in the organ is Oregon fir, which

had been shipped to Germany before the war.

Two major recitals have thus far been given on the Mellon organ—one by H. Frank Bozyan of the department of music of Yale University and the other by E. Power Biggs. Formal dedication of the organ as a chapel instrument will occur, it is expected, this summer, with Karl Matthai of Winterthur, Switzerland, as recitalist.

The resources of the new instrument are as follows:

#### GREAT ORGAN.

1. Bourdon, 16 ft., 61 pipes.
2. Large Open Diapason, 8 ft., 61 pipes.
3. Hohlflöte, 8 ft., 61 pipes.
4. Viole, 8 ft., 61 pipes.
5. Principal, 4 ft., 61 pipes.
6. Harmonic Flute, 4 ft., 61 pipes.
7. Fifteenth, 2 ft., 61 pipes.
8. Mixture, 4 rks., 224 pipes.
9. Trumpet, 8 ft., 61 pipes.

#### SWELL ORGAN.

10. Quintaton, 16 ft., 61 pipes.
11. Small Open Diapason, 8 ft., 61 pipes.
12. Stopped Diapason, 8 ft., 61 pipes.
13. Echo Gamba, 8 ft., 61 pipes.
14. Vox Coelestis, 8 ft., 49 pipes.
15. Gemshorn, 4 ft., 61 pipes.
16. Principal, 2 ft., 61 pipes.
17. Twelfth, 2½ ft., 61 pipes.
18. Terzian, 2 rks., 122 pipes.
19. Scharf, 3-4 rks., 232 pipes.
20. Bassoon, 16 ft., 61 pipes.
21. Horn, 8 ft., 61 pipes.

#### CHOIR ORGAN.

22. Rohrflöte, 8 ft., 61 pipes.
23. Quintaton, 8 ft., 61 pipes.
24. Praestant, 4 ft., 61 pipes.
25. Nachthorn, 4 ft., 61 pipes.
26. Schwegel, 2 ft., 61 pipes.
27. Quinte, 1½ ft., 61 pipes.
28. Cymbal, 3 rks., 183 pipes.
29. Oboe, 8 ft., 61 pipes.

#### PEDAL ORGAN.

30. Open Diapason, 16 ft., 30 pipes.
31. Subbass, 16 ft., 30 pipes.
32. Zartbass (from No. 10), 16 ft.
33. Octave Bass (from No. 30), 8 ft., 12 pipes.
34. Bassflöte (from No. 31), 8 ft., 12 pipes.
35. Choralbass, 4 ft., 30 pipes.
36. Nachthorn (from No. 35), 2 ft., 12 pipes.
37. Posaune, 16 ft., 30 pipes.

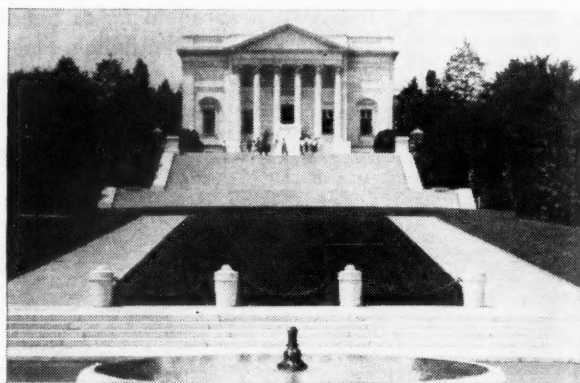
H. Frank Bozyan of Yale University presented the following program in his recital on the new organ Jan. 20: Prelude and Fugue, Buxtehude; "Jesu, meine Freude," "Der Tag, der ist so freudenreich," Fugue in E flat major, "Ich ruf zu Dir," Vivace from Trio-Sonata and "In Dir ist Freude," Bach; Larghetto and Allegro, Concerto No. 5, Handel; Pastorale, Zipoli; "Noel" No. 10, d'Aquin; Kyrie, Reger; "Lebhaft," Sonata No. 2, Hindemith; "Es ist ein Ros' entsprungen," Brahms; Sonata No. 6, Mendelssohn.



## CARILLONIC BELLS

selected for National Evening Hymn Memorial Carillon

AT ARLINGTON NATIONAL CEMETERY



"While these Bells ring, Safely Rest. Freedom Lives!"

So reads the Memorial Tablet commemorating this gift of a mighty electronic Carillon from the American Veterans of World War II to the people of the United States.

We, as the maker, are greatly honored that "Carillon Bells" have been accepted by Harry S. Truman, President of the United States, The Congress, and other Government bodies for this soul-stirring memorial.

The ever-increasing number of "Carillon Bell" instruments providing vibrant "Living Memorials" in churches, universities, and public locations throughout the world testify to the musical and mechanical superiority of this Schulmerich product.

Prices are amazingly low—No tower is required. For information, write . . .

## CARILLONIC BELLS

Schulmerich Electronics, Inc.

214 Carillon Hill, SELLERSVILLE, PA.



DePauw University presents

## RICHARD W. ELLSASSER,

brilliant young American organist and church musician, in a Conference on Church Music, April 26-7, 1950, at Gobin Memorial Methodist Church in Greencastle, Indiana.

Inasmuch as this conference is a service of DePauw University to the church there is no registration fee.

For information write to

Dr. O. L. Davis, DePauw University  
Greencastle, Indiana

## ISA McILWRAITH

M.A., M.S.M., A. A. G. O.

ORGANIST AND CHOIRMASTER  
University of Chattanooga — Chattanooga, Tennessee

A WEEK FOR CHURCH MUSIC LEADERS

## SOUTHEASTERN CHURCH MUSIC INSTITUTE

JACKSONVILLE, FLORIDA — JUNE 26-30, 1950

Faculty includes several of America's outstanding church music leaders. Choral and Organ technique with studies of Graded Choirs and other phases of church music. Open discussion periods led by faculty members.

Address: C. A. HOLCOMB, 206 Florida Baptist Building, Jacksonville 2, Florida

## SCHLICKER ORGANS

Schlicker Organ Co., Inc.

1530 Military Rd.

Buffalo, New York

## OBERLIN CONSERVATORY OF MUSIC

OBERLIN, OHIO

A Department of Oberlin College

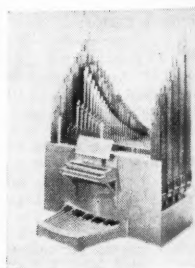
Members of the Organ Faculty:

Fenner Douglass

Irene Robertson

Grigg Fountain

Leo Holden



## SUMMER COURSE

Five Weeks of Intensive Study—July 3 to August 5

## WINTER COURSE

Fifty-first Year—October 2

## GUILMANT ORGAN SCHOOL

12 West 12th Street

New York 11, N. Y.



## MARILYN MASON



MARILYN MASON of the University of Michigan faculty was requested by Arnold Schoenberg to play his "Variations for the Organ," Op. 40, for the composer and several of his composition students when she was in Los Angeles in March. This was the first time that Mr. Schoenberg had heard this work performed on the instrument for which it was written, and he complimented the artist on her skillful playing from memory of this difficult and seldom-heard composition. Miss Mason had played the Variations at the national convocation of deans and regents of the Guild in New York City in 1949.

This year, in honor of Mr. Schoenberg's seventy-fifth birthday anniversary, there were nineteen concerts of his works in Los Angeles alone.

Miss Mason was the recitalist at the annual joint meeting of the Los Angeles, Pasadena, Long Beach and San Bernardino Chapters, held at the First Baptist Church, Los Angeles, March 6. Included on her program was the beautiful Lento by William Blanchard of Pomona College, dean of the Los Angeles Chapter. Among other engagements Miss Mason played at the University of Southern California, giving the third program in the Bach festival, and on her return trip she filled engagements in Texas.

**VAN HULSE'S "BEATITUDES"**  
SUNG IN ST. LOUIS CHURCH

The choir of St. John's Methodist Church, St. Louis, presented "The Beatitudes," by Camil Van Hulse, Sunday evening, Feb. 19, under the direction of Robert M. Webber, organist and director of music. The program was well received by a congregation of about 300. The performance of the cantata was preceded by an organ recital by John West, organist and choir director of the Church of the Holy Communion (Episcopal), University City, Mo. Mr. West is a young organist of great ability and interpretative powers who has studied in the United States and Europe. He ably demonstrated the resources of the new Möller three-manual by playing the following numbers: March from "Joshua," Handel; "The Fifers," d'Andrieu; Little Fugue in G minor, Bach; Introduction and Passacaglia, Reger; Allegro, Intermezzo and Finale, Sixth Symphony, Widor.

## PIPE ORGANS

Yearly Maintenance Contracts

REBUILDING  
ADDITIONS  
REPAIRS  
TUNING

Courteous and Dependable  
Pipe Organ Service  
by

Factory Trained Experts

**Chester A. Raymond**  
Organ Builder

44 Spring St. Princeton, N. J.  
Phone 935

## JUDSON RAND RECITALS

Organist and Director of Music  
St. Paul's Episcopal Church of  
Flatbush, Brooklyn

Conductor of  
Jersey City Choral Society  
Riverdale Temple,  
Riverdale, New York

Carnegie Hall — Studio 915  
New York City

## For Better Pipe Organ Service

In  
Metropolitan Area of Chicago  
Consult

**D. S. WENTZ**

3146 Rhodes Ave. CALumet 5-6341

A complete stock of parts available  
for all makes of organ

## GEORGE B. ARNOLD, JR.

Organist and Choirmaster

Epiphany Lutheran Church  
Brooklyn, New York

## Berniece Fee Mozingo

INDIANAPOLIS, IND.

## August MAEKELBERGHE

Detroit

## A. Eugene Doult, M. M.

Huron College  
Huron, S. Dakota

## FRED WILLIAMS

A.B. F.A.G.O. M.Mus.

Fourth Church of Christ, Scientist  
Cleveland

Mount Union College, Alliance, Ohio

## Vincent E. Slater

Organist and Choirmaster

Plymouth Congregational Church  
Fort Wayne, Ind.

## Katharine Fowler, M. Mus.

Church of Our Saviour  
Washington, D. C.

## GLEN C. STEWART

M. Mus.

Alma College  
Alma, Michigan

## The CHARLES W. McMANIS Company

## Organ Builders

TENTH AND GARFIELD

KANSAS CITY 2, KANSAS

## GORDON E. YOUNG

TEXAS CHRISTIAN UNIVERSITY

## HEINZ ARNOLD, MUS. M., F.A.G.O.

FACULTY, STEPHENS COLLEGE  
COLUMBIA, MISSOURI

Recital tour England and continent, 1949-50

Address: 35 Craven Hill Gardens, W.2, London, England

## FRANCIS HOPPER

Sac. Mus. Doc.

University of Louisville

Fourth Ave. Presbyterian Church  
Louisville, Ky.

## FENNER DOUGLASS

Oberlin Conservatory of Music

## FRANK VAN DUSEN

Director School of Church and Choir Music—

American Conservatory

Professor of Organ, Piano and Theory—Wheaton College

Address Kimball Hall, Chicago, Ill. Tel.: WEBster 9-0620

## EDWIN ARTHUR KRAFT

Organist and Choirmaster of Trinity Cathedral, Cleveland, O.

Director of Music, Lake Erie College, Painesville, O.

Head of Organ Department, Cleveland Institute of Music

## ADOLPH STEUTERMAN

Fellow of the American Guild of Organists

Professor of Organ—Southwestern University

Organist and Choirmaster

Calvary Episcopal Church — Memphis, Tennessee

## Arthur C. Becker, Mus. D., A. A. G. O.

Lessons in Organ and Service Playing

De Paul University School of Music

64 E. Lake Street, Chicago

## AXEL NORDER

CATHEDRAL OF THE HOLY NAME R.C.  
CHICAGO

## ALFRED GREENFIELD

Conductor

Oratorio Society of New York

Chairman, Department of Music, University College—New York University

## THE DIAPASON

ESTABLISHED IN 1909.  
(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists and Church Music.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

Editorial and Business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago 4, Ill. Telephone: Harrison 7-3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Back numbers more than two years old, 25 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month. For routine news, recital programs, etc., the closing date is the 15th.

CHICAGO, APRIL 1, 1950

IF YOUR ADDRESS HAS BEEN changed, if for any reason you do not receive your copy regularly, or if your name and address are not correct or complete on the label of your copy of THE DIAPASON, be sure to notify us at once.

## Who Has The Answer?

A prominent organist rises to ask a question that may have presented itself to a number of our readers. And perhaps some of them can provide the answer. In any case, it is an interesting question. This organist, who is often heard in recitals at home and at a distance, within the last month gave three recitals in three very different settings. The first was played on a small two-manual and pedal reed organ and was the first organ recital ever heard in a certain Western town. The second was played before a sizable congregation of colored people. The third was on a four-manual organ of outstanding qualities in a cathedral in a large city. The last of these performances drew the smallest congregation. Fewer than a hundred people came to hear the recital in the cathedral and there were about a thousand empty sittings. In the small town—population about 2,500—the people were packed in and some had to stand.

As this organist sadly states it, "unless we get a Fox or a Dupré to play at the cathedral we can hardly see the audience; but in a tiny church on a rotten organ we pack them in."

Well, who has the answer? Is it found in the fact that a city has so many other musical attractions that even the most excellent recital on a beautiful instrument in the atmosphere of a great ecclesiastical edifice fails to draw? Or is it to be blamed on television? Or are the people in the small town more hungry for organ music because they are not surfeited with it? Whatever it is, we know that the heart of many an organist has been gladdened by the reception accorded a recital on a small organ in a church where the parish and the community were proud of the new instrument. He has found here a contrast to the lack of interest and small attendance at recitals on a large instrument in a place where the congregation claims culture with a capital "C" and where those who regularly attend symphony concerts and opera feel superior to the organ, whereas, if they were just a little more aware of the beauties of organ literature they would look upon a first-class recital as they do on the performance of a string ensemble or a virtuoso pianist's playing.

The new committee on members' interests of the A.G.O. announces this month

that it invites questions from members everywhere on anything relating to the work of the organist and will "undertake to answer every question personally and by an authority." We may well pass our reader's query on to that committee.

## America's First Organ School

The first American school organized exclusively for the training of organists and choir directors was established a little longer than fifty years ago, when an enterprising and devoted pupil of that great French teacher, Alexandre Guilmant, realized the hope of spreading on this side of the Atlantic the principles of organ instruction which had drawn so many young Americans to Paris for study. The anniversary, recently celebrated in New York, first with a dinner and then with a festival service at the birthplace of the Guilmant Organ School, marked an event which made organ history. The semi-centennial observance paid tribute to and served to recall the career of Dr. William C. Carl, a progressive trainer of organists, who took a deep interest in all of his pupils, not only while they were under his tutelage, but throughout their careers. Many of these men and women have occupied and now hold prominent positions in churches, not only in New York and the East, but in all parts of the country. Thus the ideas and ideals they acquired from Dr. Carl have been perpetuated.

Not only as a teacher, but as an active organist who held the post at the historic First Presbyterian Church of New York City for more than forty years, Dr. Carl made a reputation. He was one of the founders of the American Guild of Organists and a large proportion of his classes always took the Guild examinations. Gertrude McKellar, who became an F.A.G.O. in 1902, is believed to be the first woman to win this certificate. She was followed in 1905 by Grace Leeds Darnell. Among the eminent musicians associated with Dr. Carl in the early days one recalls Clement R. Gale, Warren R. Hedden and Frank Wright. G. Waring Stebbins, Dr. Gerrit Smith and Frederick Schlieder are among others whose names are listed as having been associated with the founder of the school.

Willard Irving Nevins, a disciple of Dr. Carl from his youth, has carried on the latter's work since Dr. Carl's death in December, 1936, and the school was fortunate in gaining the services of a man who through long study and association had become qualified to continue the conduct of an institution that began as a unique experiment and has been followed by organ and choir schools whose advantages are enjoyed by hundreds of students who receive inspiration and training that enable them to raise the standard of the church musician.

## ROBERT BAKER GIVES FOUR

## BACH LECTURES AT CHURCH

Robert Baker, organist of the First Presbyterian Church of Brooklyn, took a prominent part in a series of programs entitled "The University of the Church," held on the Wednesday evenings in March. The subject for the group which he led was "Bach, the Church Musician." He was assisted by guest soloists, in observance of the 200th anniversary of the death of Bach. The various topics were:

- March 1—"Chorales and Chorale Preludes."
  - March 8—"The Cantatas."
  - March 15—"The Major Organ Works."
  - March 22—"The Major Choral Works."
- Emphasis was placed on the "St. Matthew Passion," which was sung on Sunday afternoon, March 26.

THE YOUTH AND SENIOR choirs of St. Paul's Methodist Church in Middletown, N. Y., gave their annual secular concert March 8. These choirs have been presenting concerts once a year for the last four years and also have sung an oratorio every Palm Sunday, all under the direction of Sue Doscher, organist and director at St. Paul's. This year Stainer's "Crucifixion" is to be presented, with John Herrick, baritone, of Christ Methodist Church, and Willard Pierce, tenor, of the Central Presbyterian Church, both in New York, as soloists.

## Finds Organists Neglected; Points Out Some Causes

[The following article by the critic of the Boston Sunday Herald was published in the issue of Feb. 12.]

By RUDOLPH ELIE

Of all the artists in the field of serious music the most neglected are certainly the organists. They are neglected by the concert-going public, which in the first place is seldom offered a formal recital outside a church, and in the second has never quite caught on to the vast musical rewards the organ is capable of bestowing on the informed listener. They are neglected, too, by the unspecialized musical journalists—that is to say, the music editors and critics of the daily press. \*\*\*

When great virtuosi like E. Power Biggs and Virgil Fox do play on some of our greater instruments like those in Symphony Hall, the Germanic Museum, the Church of the Advent, the organ in Methuen, the organ in the Hammond Museum in Gloucester and so on (for we are favored here with some of the finest organs in the country), it is more often than not a special occasion or one sponsored and largely attended by the American Guild of Organists. And to these the average music critic ventures with considerable doubt of his ability to evaluate properly what he has heard.

In my own case, though I have loved the instrument all my life and had the opportunity as a boy to get to know it fairly well in the capacity of page-turner for Dr. Francis Snow of Trinity Church during his memorable recitals, I am anything but qualified to appraise either an organ or an organist. Provided the organ is no theater affair and is neither too Romantic in the French manner nor too baroque in the baroque manner, I am entirely satisfied with the sound. Provided the organist has sufficient manual and pedal technique to play what he attempts up to tempo I am entirely satisfied with his playing. If, to the ear of the professional organists in the audience, he is using a spitzflöte in his registration where he should be using a flageolet, the chances are 100 to 1 I just wouldn't know. The organ is, in fine, a complicated instrument; anybody who discusses it without an intimate knowledge of it—a knowledge that is largely unavailable to those who have not played it for a decade or so themselves—is merely asking for disaster.

The point is, however, that while one must know much about organs and organists to write intelligently about them, one need know nothing whatever to experience the particular musical grandeur the organ is capable of providing. And that the larger musical public has not taken the organ to its heart seems to me partly the failure of church organists to take advantage of the fact that they did have in the palms of their hands, and during their formative years at that, virtually everyone; for what child does not have church affiliation?

Yet, either through the lack of real enterprise, or through lack of a specific viewpoint, church organists often fail to make the music of their churches the vivid experience it should be. Routine organ performance, carelessly trained choirs, unqualified soloists, attitudes of *laissez faire* and above all a lack of musical taste both in organ and vocal music characterize far too many church services today. The young churchgoer, without the necessary artistic guidance, naturally assumes this lugubrious music is to be tolerated as part of a rite, and evermore associates it—along with the organ itself—with church music. By the time he discovers the glories of the concert organ as represented, say, by the remarkable organ recitals given by E. Power Biggs over the air Sunday mornings, it is possibly a little too late; he can never quite disassociate the instrument from its natural habitat or its music from its churchly function.

Well, it is a most complicated subject, but what got me started on it, actually, was the arrival some time ago of an imposing loose-leaf volume entitled "Guideposts for the Church Musician," edited by Paul Swann. This lively work, which deals capably and inspiringly with such matters as the church musician's qualifications, the organization of his department, the materials and equipment he needs, advice on organizing and training

## Looking Back into the Past

Forty years ago the following news was recorded in the issue of April 1, 1910—

The Michigan Chapter of the American Guild of Organists was organized and John C. Batchelder was installed as dean. It was stated that there were then eight chapters of the A.G.O. in various parts of the United States.

Dr. David D. Wood, famous blind composer and organist, who had taught many men and women who afterward achieved fame as organists, died March 27 in Philadelphia.

The Austin Company was erecting a large organ in the Auditorium-Armory of Atlanta, Ga.

Twenty-five years ago the following news was recorded in the issue of April 1, 1925—

Dr. Samuel A. Baldwin gave his 1,000th recital at the College of the City of New York March 8 and the hall was filled with organ enthusiasts and fellow organists, while prominent city officials made addresses.

The Brick Presbyterian Church in New York tendered a reception and supper to Clarence Dickinson Feb. 26 on the occasion of his fifteenth anniversary at that church.

Four-manual organs under construction or just completed and which were described in THE DIAPASON included an Estey for the First Baptist Church of Youngstown, Ohio; a Wangerin for the University of Wisconsin and an Austin for the First Presbyterian Church of Williamsport, Pa. The University of Illinois ordered a three-manual of forty ranks from the Skinner Organ Company for Smith Memorial Hall in Urbana.

Ten years ago the following events were recorded in the issue of April 1, 1940—

Felix Lamond, a distinguished organist, who was director of the department of composition of the American Academy in Rome since its foundation, died March 16 in New York. His death at the age of 77 ended four years of ill health. Born in London, Mr. Lamond was educated in England and when still in his twenties came to the United States.

Harold W. Thompson, Ph.D., Litt.D., professor of English at the New York State College for Teachers at Albany, and known to every reader of THE DIAPASON through his monthly articles, was appointed professor of English at Cornell University. Dr. Thompson had taught in the Albany institution since 1915 and had been on the staff of the Cornell summer session continuously since 1932.

his choir, detailed suggestions on repertoire and recital literature as well as his function in the community, seems to me to be an invaluable guide to improving the status of the church musician and the status of the organ itself. It is fairly expensive, but if there is a church musician with a soul so dead that never to himself has said that he couldn't get it on his expense account, he couldn't get any good out of it anyway.

## MARGARET CULP MORROW

## TAKES NEW ROCHESTER POST

Margaret Culp Morrow, dean of the Rochester Chapter of the American Guild of Organists, has been appointed organist of Grace Lutheran Church, Rochester, N. Y. Mrs. Morrow has been organist and choir director at Emanuel Presbyterian Church for the last four years. She will succeed Edward Graef, who now resides in Oregon.

Mrs. Morrow is a graduate of the Eastman School of Music, majoring in organ, and studied under Abel-Marie Decaux of Paris and Harold Gleason of Rochester. She is a piano accompanist at Edison Technical High School. Previous to serving Emanuel Presbyterian, she was organist and director at the Episcopal Church of the Ascension and Webster Presbyterian. She teaches both organ and piano privately. In private life she is Mrs. Nelson D. Morrow.

ON THE AFTERNOON of Palm Sunday a service of choral evensong will be held at the Church of St. Martin-in-the-Fields, Philadelphia. Such works as a portion of the cantata "Christ lag in Todesbanden," Bach; the "Good Friday Reproaches," Vittoria, and other sixteenth century music appropriate to the season will be sung by the choir of forty men and boys under the direction of Harry Wilkinson, organist and choirmaster.



# RECOGNITION

We, as pipe organ builders, consider it the deepest form of flattery that instruments that have been produced in great volume in the past decade seek to imitate pipes as the perfect example of sustained tone.

This is a recognition of the fact that pipe organs produce tone which is infinitely greater in volume, variety and pitch than that in any other single musical instrument. Furthermore, these pipes are as long-lived and structurally sound as the building that houses them.

## LA MARCHE BROTHERS ORGAN BUILDERS

George E. La Marche  
6525 Olmsted Ave.

Ernest L. La Marche  
Newcastle 1-2071

Chicago 31, Illinois

A Chicago Concern Since 1919

### FREDERICK W. RIESBERG DIES SUDDENLY AT ADVANCED AGE

Word comes from Norwich, N. Y., of the death in March of Frederick W. Riesberg, A.A.G.O., for many years an active organist who held important positions. Mr. Riesberg retired ten years ago and left New York to live in his old home town. He died suddenly after a heart attack. Funeral services were held at Emmanuel Episcopal Church, of which he was a communicant.

Mr. Riesberg was born April 8, 1863, in Norwich, was graduated from the Norwich high school in 1880 and from the Leipzig Royal Conservatory in 1883, spending the next year in Berlin. He was a pupil of Franz Liszt, Reinecke and Scharwenka. Returning to the United States he settled in Buffalo, where he was organist of the Buffalo Music Hall. His first church position was in the Catholic Church in Norwich in 1878. During his three years in Leipzig he was organist of the American Chapel, serving similarly in Berlin in his year there.

In 1886 Mr. Riesberg became organist

of the Lafayette Presbyterian Church in Buffalo. It was there he was associated with the Buffalo Symphony Orchestra, serving as accompanist. Later he held the positions at the Rutgers Presbyterian Church, New York, in 1897 and Central Baptist in 1900. In 1910 he went to the Greene Avenue Baptist in Brooklyn and in 1928 to Calvary Baptist, New York. He retired from church work in 1940.

For more than fifty years Mr. Riesberg was on the editorial staff of *The Musical Courier*. During his active career he was elected secretary and treasurer of the New York State Music Teachers' Association and later of the New York Manuscript Society.

Since returning to Norwich Mr. Riesberg not only had taught piano and organ, but played in several churches.

Mrs. Riesberg survives, with four children.

AT THE WEST END Baptist Church, Petersburg, Va., the oratorio choir gave the first local performance of "The Garden and the Cross," by Alec Rowley, in March under the direction of Raymond H. Herbek.

### Thomas H. Webber, Jr., A.A.G.O.

IDLEWILD PRESBYTERIAN CHURCH

MEMPHIS,

TENNESSEE

### JEROME B. MEYER & SONS, INC., MFRS. QUALITY ORGAN PIPES

Pipes Scientifically Scaled, Artistically Voiced. Over 50 Years' Service to the Pipe Organ Industry. A trial order will convince.  
Milwaukee 7, Wisconsin



90  
Y  
E  
A  
R  
S

### J. H. & C. S. ODELL & CO.

Yonkers 4, New York

Organ Architects and Builders

Technical Consultants

Reconstruction — Repair — Service

Yonkers 5-2607

# A MOTION PICTURE---

tracing the processes of pipe organ-building from beginning to completion is now available to interested groups. Made over a period of years in our factory, the 16-mm film is in two reels and requires about thirty-five minutes to show.

A.G.O., Schools or other groups who are interested in a detailed pictorial account of pipe-organ building can arrange a showing by communicating with one of the representatives listed below in their area.

Name	Address	Telephone Number
Nicholas DeFrino	Box 213, Lyndhurst, New Jersey	R U 2-2630
George & Richard Groot	622 Bates St., S.E., Grand Rapids, Michigan	51761
Ernest G. Hornig	2842 Harford Road, Baltimore 18, Maryland	CH 0071
G. H. Kloebs	438 Alcazar Avenue, Coral Gables, Florida	83-1122
John Lassig	4905 Locust Street, Bellaire, Texas	Madison 2-1705
Alfred E. Lunsford	Box 1841, Knoxville, Tennessee	2-0585
Edgar H. Mangam	2011 Chestnut St., Philadelphia 3, Pa.	RI 6-6139
Peloubet & Co.	1717 Saw Mill Run Blvd., Pittsburgh, Pennsylvania	CA 4700 or CA 0492 W
William Rolf	641 South 11th Street, Pekin, Illinois	1169-M
D. R. Salisbury	124 Ancon Avenue, Pelham 65, New York	Pelham 8-0257
Ray L. Steffens	614 E. 36th St., Minneapolis, Minnesota	RE 2632
A. C. Strahle	2201 Miller Road, Flint 3, Michigan	32680
Fred A. White	Hilltop Road, Schenectady 10, New York	2-6874

ESTABLISHED 1873

Schantz Organ Company

ORRVILLE, OHIO

MEMBER ASSOCIATED ORGANBUILDERS OF AMERICA

**Dr. H. Alex. Matthews**  
*Active in America  
 for Half a Century*

H. ALEXANDER MATTHEWS

Dr. H. Alexander Matthews, composer, organist, conductor, was born in Cheltenham, England, March 26, 1879. Dr. Matthews is celebrating this year his fiftieth anniversary as an organist in this country. He came to the United States in 1900 after receiving his early training from his father, John Alexander Matthews, a prominent organist and conductor in England.

During those fifty years Dr. Matthews has occupied several important positions in Philadelphia, where he has always resided. He is at present organist and choir-master of the historic Episcopal Church of St. Stephen. Dr. Matthews organized the Choral Art Society of Philadelphia, which he conducted for twelve years, and for ten years was the director of the musical clubs at the University of Pennsylvania. For a period of fifteen years he also conducted the Orpheus Club of Wilmington, Del. At the present time he is conducting the women's chorus of the Philadelphia Music Club.

As a composer, Dr. Matthews has been prolific and his published compositions number over 300. Among these many are very popular among choirmasters, including the cantatas "The City of God," "The Story of Christmas" and "The Triumph of the Cross." Dr. Matthews' contribution to organ and anthem literature has been generous.

In 1920 Dr. Matthews received an honorary doctor's degree from Muhlenberg College and the same degree was bestowed on him by the University of Pennsylvania in 1925. Dr. Matthews is a composer member of the American Society of Composers, Authors and Publishers and a member of the Philadelphia Musical Fund Society and of the St. Wilfrid Club in New York. He is still busy in the realm of teaching and is head of the theory and organ departments at the Clarke Conservatory in Philadelphia. As a composer he is also active and devotes three summer months to this work in his summer home at Madison, Conn.



**CONFERENCE  
 of Protestant  
 CHURCH MUSIC**

In Fort Worth

June 12, 13, 14, 15, 16

Faculty of 6 Authorities

Featuring

IFOR JONES

GEORGE WILLIAM VOLKEL

For Particulars Write

**ROBERT R. CLARKE**First Methodist Church  
 Fort Worth, Texas

**PEABODY** CONSERVATORY  
 Baltimore, Md.



REGINALD STEWART, Director

**SUMMER SESSION** JUNE 26  
 TO AUG. 5

ROWLAND POSEY, Manager

PRIVATE ORGAN INSTRUCTION by

**RICHARD ROSS**

Concert Soloist—Church Organist

CLASS IN ORGAN REPERTOIRE • 5 PRACTICE ORGANS

Catalogue on Request

**SUMMER CHOIR SCHOOLS**

For training church music leaders

Johnson C. Smith University, Charlotte, N. C., June 12-23

Allison-James School, Santa Fe, N. M., June 12-23

Park College, Parkville, Mo., July 10-21

Ursinus College, Collegeville, Pa., July 10-21

College of Wooster, Wooster, Ohio, July 24 to August 4

Conducting—Vocal Techniques—Pageantry

Church Service Playing—Choric Speech

Examination of New Materials

Sponsored by the Presbyterian Board of Christian Education  
 for church musicians of all denominations

For information write to

DEPARTMENT OF LEADERSHIP EDUCATION  
 1105 WITHERSPOON BUILDING, PHILADELPHIA 7, PA.

# WEINRICH

An indication of CARL WEINRICH'S pre-eminence as a performer is the fact that every year he plays more recitals to larger and larger audiences. Critics everywhere recognize that something "different" is happening at the console.

STANFORD UNIVERSITY Two thousand people crowded the Memorial Chapel to hear Weinrich's Bach recital.

"A wonderful range of tonal color . . . He sets a new ideal of what Bach's music is meant to be".

COLLEGE OF THE PACIFIC (Bach Festival) The largest audience ever to have attended an organ recital here.

"His performance left nothing to be desired . . . the audience would not let him go".

OKLAHOMA CITY (Guild Recital) Largest audience in the history of the Oklahoma City Chapter.

"An audience of over 2,000 heard the Princeton University organist in a program that was remarkable . . . organ music at its best".

METHUEN (Organ Institute) . . . "Here is an organist with something to say . . . an engrossing and superlatively enjoyable evening".

Transcontinental Tour — January-February 1951

For available dates

address

**CARL WEINRICH**  
 Princeton University Chapel  
 Princeton, N. J.



## Liber Organi

A Collection of Early Liturgical Organ Music

edited by Dr. Ernst Kaller

published by B. Schott's Söhne—Mainz, Germany

- Vols. I-II **FRENCH MASTERS** ..... ea. \$1.75  
 (d'Anglebert, d'Aquin, Clérambault, Couperin, Gigault, de Grigny, Lebegue, Marchand, Robeday, Titelouze, et al)
- Vol. III **SPANISH MASTERS** ..... 2.00  
 (Antonio de Cabezón, Tomas de Santa María)
- Vol. IV **ITALIAN MASTERS** ..... 1.75  
 (Banchieri, Fasolo, Frescobaldi, Zipoli)
- Vol. V **TOCCATAS FROM 17-18 CENT.** 1.75  
 (Frescobaldi, Froberger, Muffat, Pachelbel)
- Vols. VI-VII **GERMAN MASTERS** ..... ea. 1.75  
 (Buxtehude, Erbach, Muffat, Pachelbel, Scheidt)  
 (J.K.F. Fischer — "Ariadne Musica")
- Vol. VIII **GOTHIC MASTERS** ..... 1.75  
 (Dufay, Hofhaimer, Isaac, Josquin, Senfl)

Approval Shipments on Request



**ASSOCIATED MUSIC PUBLISHERS, Inc.**

25 W. 45th Street

New York 19, N. Y.

(or your local dealer)

## HEITMANN

Arthur Poister: "I have heard Fritz Heitmann's organ playing both in this country and in Berlin, and I consider him an outstanding performer and interpreter of true organ literature. You are to be congratulated upon procuring his services for the Organ Institute."

Arthur Howes: "This distinguished artist is generally considered to be unexcelled on the continent of Europe. His presence in the United States offers an exceptional opportunity to organists and lovers of organ music."

Oslo, Norway: "Fritz Heitmann is the foremost organist of our time."

Copenhagen, Denmark: "Fritz Heitmann is undoubtedly the greatest Bach interpreter of the world."

Engagements for concerts and master classes between June 15 and November 15 may be made through the

## ORGAN INSTITUTE

Andover, Massachusetts

## IMPORTANT FEATURES INCORPORATED IN THE CONCERT MODEL HAMMOND ORGAN



**Solo Pedal Unit.** The Concert Model Hammond Organ contains an entirely separate Solo Pedal Unit whose resources are controlled by 8 tilting stop tablets. With these stops, solo tones of rich, reed-like quality are available at 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. pitches, and may be used in various combinations. In addition, there are the standard 16 ft. and 8 ft. Hammond Organ drawbars which are of a foundational quality and are usually employed in conjunction with these Solo tones. The tones of the 32 ft. stops are not produced as "resultant" tones, but contain all true harmonics as well as the fundamental. The "Pedal Solo On" stop quickly adds a previously set combination of Solo Pedal Stops to the drawbar-controlled foundational pedal tones, and is a useful stop for making quick registration changes from an accompaniment type of bass to a solo type of bass.

**Pedal Keyboard.** The Concert Model Hammond Organ has a full 32-note radiating and concave pedalboard designed and built to conform in every detail to the specifications laid down by the American Guild of Organists.

**The Selective Vibrato Stops.** The great and swell manuals are provided with separate ON-OFF vibrato controls in the form of tilting stop tablets. The rotating control "VIBRATO AND CHORUS" has six possible positions corresponding to three degrees of vibrato and three degrees of vibrato chorus. This control pre-selects the extent of vibrato or vibrato chorus which will be obtained when either of the manual vibrato "ON-OFF" stops is used.

**Reverberation Unit.** When the Concert Model Organ is installed in an acoustically "dead" room (such as an organist's living room), the Hammond Reverberation Unit is used to prolong the notes slightly after the keys are released to produce the sonority of a reverberative church building. This is very useful as it relieves the organist from maintaining an absolutely legato technique which is necessary when no reverberation is present.

**Pre-set Combinations.** Each manual of the organ is equipped with nine pre-set combination keys. In addition, there are two sets of manually adjustable controls for each manual, thus making twenty-two different registrations which are instantly available, in addition, of course, to the many thousands available by adjustment of the "harmonic drawbars." These many pre-set combinations are of great utility in performing organ works in which there are rapid registration changes.

**Tone Qualities.** Of course, the Hammond manual registration system is of utmost importance and includes foundation tones at 16 ft., 8 ft., 4 ft., 2 ft. and 1 ft. pitches in individually adjustable strengths. Other controls provide harmonic corroboration at non-octave pitches. A wide variety of solo, accompanimental and ensemble registrations are thus available.

**Other Features** are promptness of tonal attack insuring clarity in fast-moving selections, freedom from tuning and other costly services, extremely small operating cost, compactness, portability, and simplicity of operation.

**Moderate Cost.** The dollar value of the Concert Model Hammond Organ as an instrument for churches, teaching, and recital purposes is approached by no other organ.

YOU ARE INVITED TO SEE AND  
PLAY THIS NEW ORGAN AT YOUR NEAREST  
HAMMOND DEALER'S

**HAMMOND  
INSTRUMENT COMPANY**

4227 W. Diversey Avenue  
Chicago 39, Illinois

Hammond Instrument Company  
4227 W. Diversey Avenue  
Chicago 39, Ill.

Without obligation, please send me information on the Hammond Organ and the name of the nearest dealer.

Name.....

Street.....

City..... Zone..... State..... 4



## Canadian College of Organists

### OFFICERS OF THE C.C.O.

President—J. J. Weatherseed, F.R.C.O., Toronto.  
Secretary—H. G. Williams, 116 Haddington Avenue, Toronto 12, Ont.  
Treasurer—Henry Rosevear, F.C.C.O., Toronto, Ont.  
Registrar—Gordon Jeffery, London, Ont.  
Registrar of Examinations—F. C. Silvester, 135 College Street, Toronto, Ont.

### Niagara Falls Center.

The Niagara Falls Center held its monthly meeting March 6 at the home of Mr. and Mrs. Colin E. Coombe. The vice-president, John Webb, was in the chair and conducted the business meeting. Discussion took place concerning the expansion of the center and the planning of interesting and informative meetings. Clive Jacklin, a member of the center, then delivered an interesting talk on the formation and training of church choirs. The next meeting is to take the form of an anthem review, with the members each bringing two or three anthems for discussion.

COLIN E. COOMBE, Secretary-Treasurer.

### Galt Center.

Galt Center held its monthly meeting March 4 at the home of one of our Preston members, George Schaller, student organist assisting at St. Clement's Roman Catholic Church, Preston. We were pleased to welcome into the membership of the chapter Miss Patricia Ironsides, newly-appointed organist at St. John's Church (Anglican), Preston.

The principal business was the planning for an Easter carol service along the lines of the successful festival at Christmas, when five choirs met and gave an excellent performance of seasonable carols. The Easter carol service is to enlist the choirs of Galt, Preston and Hespeler, making a chorus of about 200 voices, besides a junior choir of fifty voices. This arrangement will engage the members of nearly

every church in the district. Well-known carols will be sung, as well as appropriate Easter anthems, and organ solos will be played by members of our center.

C. P. WALKER, Secretary.

### Montreal Center.

A general meeting of the Montreal Center was held in the parish-house of Christ Church Cathedral Feb. 18. Supper was served, followed by a short business meeting. The feature of the evening was a lecture on "Choral Articulation from the Standpoint of the Man in the Pew" by W. C. Hankinson, M.A., of the international short-wave branch of the Canadian Broadcasting Corporation. Following this address recordings by several choirs were played. At the conclusion of the meeting there were on display anthems examined by the attending members and friends with the view to enabling choir directors to add to their lists of suitable church music. Each member had been asked to bring at least two anthems for this purpose and the same procedure will be carried out at the next meeting with respect to organ music suitable for church use.

G. C. JOHNSTON, Secretary-Treasurer.

### Hamilton Center.

Richard Ellsasser returned to thrill Hamilton audiences again this year, sponsored by the Hamilton Center. This indefatigable young man appeared in Centenary United Church Jan. 16. His program, ranging from Bach to Sullivan, encompassed music that showed his ability to master the intricacies of the instrument as well as to delight his listeners with the best in organ playing. The popular appeal of this young artist was evidenced by the large audience that came to hear him play.

This was another in the long list of organ recitals in aid of the British Organ Restoration Fund. Mrs. C. H. Pritchard was chairman of the recital committee.

EDGAR SEALY-JONES, Secretary.

ST. LUCAS EVANGELICAL and Reformed Church in Evansville, Ind., is installing a three-manual Aeolian-Skinner organ, which it hopes to use for the first time on Palm Sunday. A series of four recitals by both local and out-of-town talent will be given beginning April 16. This will be the first Aeolian-Skinner in Evansville.

## For Over A Century

# Casavant

## has built Pipe Organs of the highest quality

Built by

## CASAVANT FRERES, LIMITEE

ST. HYACINTHE, P. Q., CANADA

Representatives in the United States:

154 Park Ave.	R. G. Morel	Arlington, Mass.
325 College Road	W. Lavallee	New York, N. Y.
551 East Genesee	St. J. Al Delorme	Fayetteville, N. Y.
9583 Mansfield	J. A. Hebert	Detroit, Mich.
3952 West Lake St.	A. R. Temple	Chicago, Ill.
5873 Locksley Place	J. H. Andreatte	Hollywood, Calif.
10 Harvey St.	Fred Burness	Philadelphia, Pa.
3806 West 69th St.	H. J. Milliman	Des Moines, Iowa

## SCHOOL FOR CHURCH MUSIC

(of the Wellesley Conference)

WELLESLEY COLLEGE

WELLESLEY, MASS.

June 25 to July 1, 1950

### FACULTY

Ray Brown

George Faxon

Alfred N. Patterson

Intensive and practical courses in choir work and anthem material for the church year. Ample opportunity for recreation on beautiful Wellesley campus. Special training in service playing for the Episcopal Church. Organ recital by Donald McDonald.

For Information address

EMMA JANE WEST, Secretary

138 Tremont Street

Boston 11, Mass.

## PIPE ORGAN Parts and Supplies

For repairing, modernizing and  
enlarging pipe organs

## ORGAN SUPPLY CORPORATION

540-550 E. Second St.

Erie, Penna.

Member of the Associated Organbuilders of America

# ORGELECTRA



The first  
and only  
key action  
current  
designed and  
engineered  
specifically  
for pipe  
organ use

55 pounds of accurately controlled voltage.

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little voltage; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your free ORGELECTRA booklet.

6525 Olmsted Ave.

Chicago 31, Ill.



## For as little as \$4000 your church can have the outstanding musical service of a Pipe Organ!



A simplified pipe organ can be installed for as little as \$4000. You can get designs and estimates—without obligation, of course—from members of the Associated Pipe Organ Builders of America. When you consider the musical service, the price, and the life of a pipe organ, you'll discover it's the *only* organ for your church!

A pipe organ is more than just a musical instrument—your church receives a gift of unsurpassed musical beauty for generations to come. For a pipe organ is built to give you more than fifty years of superb service.

No system of producing synthetic tone—no electronic amplification—can duplicate the vibrant beauty of a pipe's blown tone. And pipe organ tones are not distorted by fluctuations in electric current. The various characteristic voices—Diapason, Flute, String, and Reed—are produced from individual sources in a pipe organ; they can be combined and blended at will.

So, before you purchase an organ, remember: At every comparable price level, you get finer performance from a pipe organ!

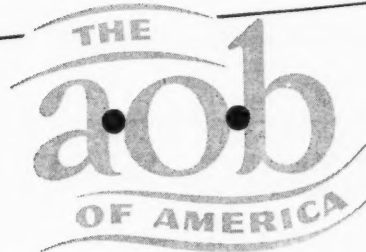
### FREE BOOKLET

←The Creation of Organ Beauty and Tone



This informative booklet is a helpful guide for anyone interested in the purchase and installation of an organ. A copy will be sent you—without obligation—upon request to any A.O.B. member, or to

Mr. Lewis C. Odell, Secretary  
Associated Pipe Organ Builders of America,  
1404 Jessup Avenue,  
New York 52, N. Y.



The Associated Pipe Organ Builders of America

#### MEMBERS:

HILLGREEN, LANE & CO.,  
Alliance, Ohio  
HOLTKAMP ORGANS,  
Cleveland 9, Ohio  
M. P. MOLLER, INC.,  
Hagerstown, Md.  
THE REUTER ORGAN CO.,  
Lawrence, Kans.  
SCHANTZ ORGAN CO.,  
Orville, Ohio  
AEOLIAN-SKINNER CO., INC.,  
Boston 25, Mass.  
AUSTIN ORGANS, INC.,  
Hartford 1, Conn.  
ESTEY ORGAN CO.,  
Brattleboro, Vt.

\*ORGAN SUPPLY CORPORATION,  
540 E. 2nd St., Erie, Pa.  
†CHESTER A. RAYMOND,  
Princeton, N. J.  
†WILLIAM REDMOND ORGAN WKS.,  
Dallas 1, Tex.  
\*W. H. REISNER MFG. CO.,  
Hagerstown, Md.  
\*THE SPENCER TURBINE CO.,  
Hartford 6, Conn.  
\*J. C. DEAGAN, INC.,  
Chicago 13, Ill.  
†MOOREHOUSE, BOWMAN & BRANDT,  
Castle Shannon, Pa.  
\*NATIONAL ORGAN SUPPLY CO.,  
17th & Cascade Sts., Erie, Pa.

\*Allied Manufacturers

†Maintenance

### They Listened in Gehenna

By DR. DINTY MOORE

The notice in the last issue of THE DIAPASON regarding the performance of a concerto for two organs composed by Antonio Soler caused quite a commotion down here. No one in the music department had ever heard of the chap and none of the organists had ever played any of his music. A broadcast announcement was made asking him to report at the organist-composer office, and when this failed to bring results it was concluded that he was one of the half-dozen organist-composers who had gone to the other place. However, old man Bach seemed to remember meeting him some 150 years ago at the dentist's; so a search was made and Antonio was discovered working on a Bendix washer in the laundry department. At first he denied having written any organ music, but when he was accused of composing Six Concerti for Two Organs he broke down and confessed.

A friend of his here who was for many years vicar of St. Widgeon's-in-the-Poultry, the Rev. Anthanasius Shuttlecock, said he had never in the 175 years that he had known Antonio heard him mention music; in fact, said the reverend, his only interest seemed to be blondes. Lemmens, who is president of the organists' guild here, insisted on his attending the Sunday morning meeting, when we were to listen in at the performance of the work. Poor old Soler said he hated organ music and wished to finish fixing the Bendix. However, on appeal to his majesty, he was ordered to listen to his work or go back in his grade 500 years. It was a difficult decision to make, but on the advice of the vicar he consented to attend.

At the appointed time, and it was devilish early here, most of the organists were in the banquet hall. At the first sound from the organ a shiver went through the crowd. Then, as if by magic, a sigh of relief was heard on all sides. Widor said to Lemmens: "Well, old friend, I liked my music better than that." Guilman said to Bonnet: "My boy, I liked my music better than that." Lemare said to Hollins: "I say, old top, I liked my music better than that." And so it went. The Bach and pre-Bach boys did their best with their applause, but aside from being a novelty it fell rather flat. As far as Antonio is concerned, he said: "If I wrote six of those things I can blame them for being here. That is a relief, for I have always thought it was my chasing blondes that had landed me here. For the love of Mike, forget it, and let me get back to my Bendix."

### DEATH OF JAMES H. NUTTALL ENDS NOTED VOICER'S CAREER

In the rush of news of every kind at the turn of the year the passing of James H. Nuttall, for many years regarded as one of the ablest voicers in this country, has not received the attention it deserved. Mr. Nuttall first came to notice in the United States through his association with Robert Hope-Jones, by whom he was engaged at his factory in Elmira, N. Y., after coming to this country from his native England more than forty years ago. His last work was done at the factory of Alfred G. Kilgen in Los Angeles, where he spent his time until his last illness.

Mr. Nuttall used to tell his friends of his association with Hope-Jones in England and about the first electric organ Hope-Jones built. Young Nuttall sang in the boy choir at the church where Hope-Jones played.

Mr. Nuttall was credited with inventing the diaphone and the fog horn, although the patents were taken out in Hope-Jones' name. He also developed a number of reeds and did voicing for Anton Gottfried in Erie, Pa.

Mr. Nuttall went to California first to erect a Hope-Jones organ in the Episcopal Church at Claremont. This organ is still in its original condition and played every Sunday. He also installed the organ at Death Valley for "Death Valley Scotty."

Mr. Nuttall was the inventor of an electronic organ using a photo-electric cell. A company was organized before the first world war. About a year ago another company started an investigation and shortly before he died Mr. Nuttall sold the patent.

Mr. Nuttall had a record of over 3,000 stops that he had voiced and data on most of them.

Mr. Nuttall is survived by his widow and a daughter.

### ELECTRONIC CHURCH ORGANS

Thomas J. George, Builder  
SANTA SUSANA, CALIF.

### Rollo F. MAITLAND

Mus.D., FAGO  
Instruction in Organ  
and Creative Musical Expression  
RECITALS

2129 Chestnut St., Philadelphia 3, Pa.

Nancy Poore — William O.

### TUFTS

Organists — Duo-Planists  
Washington, D. C.

### FRANK K. OWEN

ST. LUKE'S EPISCOPAL CHURCH

KALAMAZOO, MICHIGAN

AUTHOR OF "A CHOIRBOY'S HANDBOOK"

### James Winship Lewis

GRACE AND ST. PETER'S  
CHURCH

BALTIMORE

MARYLAND

### RICHARD W. HARVEY

M.A., A.A.G.O., CH.M., L.T.C.L.  
Congregational Church  
Vermont Conservatory of Music  
RUTLAND, VERMONT

### GERALD MARC STOKES

A.A.G.O.  
SS. Peter and Paul Church  
Ill. Wes. Jr. Coll. of Music  
Springfield Rep. Aeolian Co. of Mo.  
Springfield Illinois

### PHILIP B.

McDermott

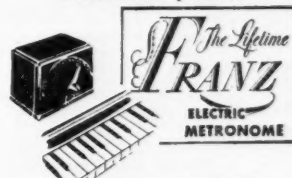
Augustana College  
Rock Island, Ill.

### Fred H. Parker

Dean, Columbia College Department of Music  
Organist-Choirmaster  
First Presbyterian Church  
Columbia, S. C.

### HOW TO MASTER DIFFICULT RHYTHMS

Use a good metronome in your  
studies and practice



At your dealer or Send Direct

Remittance enclosed, please send me:  
Standard Franz Electric Metronome. ☐ \$15.00  
With Perfect Flash-Beat ☐ \$15.95  
Book, "Metronome Techniques" ☐ \$ 1.00  
Name.....  
Address.....

FRANZ MFG. CO., INC.  
New Haven, Conn.

## THE HYMN SOCIETY OF AMERICA, INC.

President—The Rev. Deane Edwards, New York.  
Chairman Executive Committee—William Watkins Reid.  
Corresponding Secretary—J. Vincent Higginson, 140 East Second Street, Brooklyn 18, N. Y.  
Recording Secretary—Dr. Lindsay B. Longacre.  
Librarian—William W. Rockwell, D.Th., New York.  
Treasurer—Miss Edith Holden, Rock Ridge, Greenwich, Conn.  
Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York 43, N. Y.  
Headquarters—297 Fourth Avenue, New York 10.

All who have attended the mass hymn festivals in New York in past years will wish to reserve Sunday afternoon, April 23, at 5 o'clock in the Riverside Church for the service commemorating the tercentenary of the Scottish Psalter of 1650. The society's leaflet of ten metrical Psalms from this Psalter will be used by the whole congregation, which will sing seven of them, while the enlarged chancel choir will render one New Testament paraphrase and the 148th Psalm of David. The two "marching" hymn-tunes are "Dundee" and "Old 124th."

With a brass quintet and a string ensemble several significant compositions will be given. The preludes are Lament on "The Flowers of the Forest" (sixteenth century), by Frederick Bridge, and a meditation on "Martyrdom" and "Rockingham New" by Clarence Dickinson. In addition there are the following: Orchestral descant on "London New" by Herrick Bunney and, at the offering, instrumental variations on "Martyrs" by Cedric Thorpe Davie of St. Andrew's University. The brass will also be heard in the hymns, all those for the congregation being in unison.

The conductors will be W. Judson Rand of St. Paul's Church, Flatbush, for the choir and orchestral numbers and Richard Weagly for the congregational hymns. John Hunter will be at the organ. Dr. Dickinson will conduct his own meditation. The pastor, Dr. Robert J. McCracken, will deliver a brief address on "Our Spiritual Heritage in the Metrical Psalms." It is hoped that Canon George Wallace Briggs of Worcester Cathedral will read the special prayer of Thanksgiving, prepared by Dr. Millar Patrick, author of "Four Centuries of Scottish Psalmody." The Scottish societies of New York have been invited to attend.

In 1948 singers from over fifty adult and youth choirs were present and they have all been invited again. The youth choirs will be in the upper balcony and they will sing alone for two stanzas of "Psalm 23" (Wiltshire).

Choir directors and organists within reach of New York are urged to bring their choirs, notifying the society at its office, 297 Fourth Avenue, New York 10, or the secretary, who can be reached by telephone at SE 3-9181. Choirs that respond before Easter will receive the leaflet and instructions. We shall be glad to send the program of the service if a stamped addressed envelope is sent to our office. They will be mailed soon after May 1.

### Cleveland Meeting

Feb. 27 was a red-letter day for the Hymn Society. On that day it held its first general public meeting outside New York City. This occasion was in connection with the annual meeting of the Music Teachers' National Association in Cleveland. Another body, the National Association of Choir Directors, held a simultaneous meeting that day and one session was held jointly with that group and the

organ and choral section of the M.T.N.A. itself.

Four of our national officers represented "headquarters." In the morning there was a presentation of past, present and projected activities of the Hymn Society by President Edwards, George Litch Knight and the secretary. This was followed by a thoughtful discussion of the purpose of congregational hymns in worship by Dr. Oscar Thomas Olson, pastor of the Epworth-Euclid Methodist Church, Cleveland.

We then enjoyed a very popular joint session with papers by three well-known church music experts. Bethuel Gross gave a "professional inventory of the church musician."

The first question taken up at the afternoon meeting was training for leadership in congregational singing. This was handled well by Mr. Knight, who made an earnest plea for the training of capable church musicians. The chairman of our Ohio Chapter, the Rev. W. Scott Westerman of Columbus, emphasized the importance of correct tempos in hymn singing. He discussed the necessary steps for fixing the basic hymn tempos, and we applied these principles to about fifteen tunes in the Methodist Hymnal. The afternoon ended with the singing of several hymns and tunes which the Hymn Society has launched or revived for public use.

The quality and timeliness of these topics made the meeting memorable. We also met personally "letter" friends of many years' standing for the first time, and we talked with many leaders in related fields of music. Our meeting closed with a supper at Stouffer's, where our genial host was Robert M. Stoffer of the Church of the Covenant.

Interest was aroused by our literature display. Miss Edith Holden, treasurer of the society, met many inquiries about the exhibit.

THE APOLLO MUSICAL CLUB of Chicago, Edgar Nelson conductor and Robert Birch accompanist and associate conductor, will present Mendelssohn's "Elijah" Monday evening, April 10, in Orchestra Hall. Soloists will be Nancy Carr, soprano; Elizabeth Brown, contralto; David Poleri, tenor, and Louis Sudler, bass. The Chicago Symphony Orchestra will play.

THE CHOIR OF THE Church of the Ascension and St. Agnes, Washington, D. C., will present "The Passion according to St. Mark," by Charles Wood, on Palm Sunday evening at 8. The offering will be in aid of the organ fund. Ronald K. Arnatt is the organist and choirmaster.

## LILIAN CARPENTER

F.A.G.O.



THE JULLIARD SCHOOL OF MUSIC  
JULLIARD SUMMER SCHOOL  
120 Claremont Ave., New York City 27

## GRAY-NOVELLO

# Church Music of Distinction

## ANTHEMS

(For S.A.T.B. unless otherwise noted)

Now in Thy Kingdom.....	Clarence Dickinson	.18
Of Divine Work.....	Jaromir Weinberger	.20
All Things Are Thine.....	Leo Sowerby	.20
I Sing a Song of the Saints.....	David McK. Williams	.20
God, Our Father.....	Ralph A. Harris	.18
Psalm 150 (S.A.T.B. and Juniors, <i>ad lib</i> )....	W. L. Curry	.20
The Earth is the Lord's.....	Clair Leonard	.18
My Shepherd Will Supply (T.T.B.B.)....	Virgil Thomson	.16
Praise to the Lord (S.A.B.).....	arr. Alfred Whitehead	.18
Praise to the Lord (S.S.A.).....	arr. Alfred Whitehead	.18
Praise to the Lord (T.T.B.B.).....	arr. Alfred Whitehead	.18
I Love Thy Kingdom.....	Garth Edmundson	.15
God's Tender Mercy (Unison).....	G. F. Handel	.18

## ORGAN

Prelude on "Festal Song".....	Seth Bingham	.75
Choral Prelude on "Palisades".....	Leo Sowerby	.75
Slumber On, O Weary Spirit.....	J. S. Bach, arr. Means	.75
Prelude on the "Ave Verum"....	W. A. Mozart, arr. Biggs	.75
Andante Espressivo (from Sonata I)....	Edward Elgar	.50
Carillon - Sortie.....	H. Mulet	.75
Benedictus.....	Max Reger	.50
Two Preludes and Fugues.....	D. Buxtehude	.90

1. E major
2. A minor

Approval copies on request

THE H. W. GRAY CO., Inc. 159 E. 48th St., New York 17

Agents for NOVELLO & CO., LONDON

## GRAY-NOVELLO

## FOUNDATION CHURCH MUSIC

WE PROUDLY QUOTE  
FROM EDUCATORS

OTTO H. BOSTROM (Hamma Divinity School)

"Guideposts for the Church Musician" has given me cause for amazement at the turn of every page. Sincere congratulations on this impressive and timely book.

CLAUDE L. MURPHREE (University of Florida)

I am using your book as the chief teaching aid in my new course on church music here at the University of Florida.

HUGH PORTER (Union Theological Seminary)

"Guideposts for the Church Musician" is imaginatively conceived, remarkably comprehensive in its scope, and full of practical concisely-stated suggestions.

WRITE CMF FOR DETAILS

## DIRECTOR PAUL SWARM

"Here is something revolutionary for the player of keyboard instruments."

## THE INSTANT MODULATOR

The age-old problem of MODULATION has been solved at last! The INSTANT-MODULATOR, by which ANY POSSIBLE modulation can be made INSTANTLY, COMPLETELY, and MUSICALLY, definitely puts an end to all "guessing" and "fumbling" at the keyboard. Nationally prominent organists, teachers, and reviewers have labeled THE INSTANT-MODULATOR (third edition) a valuable contribution to the field of music. It has won the acclaim of musicians from all 48 states!

- EASILY and INSTANTLY read—no pre-study whatever needed.
- Modulation from ANY key to ANY OTHER at a glance; no pages to turn!
- Perfect harmonic bridges connecting a series of musical numbers in different keys made possible INSTANTLY!
- Offers a wealth of material for analysis during the harmony lesson.
- A practical device; a real asset to any music studio.
- Sheet-music size, on fourteen-ply cardboard, for lifetime service.

We are confident that the use of the INSTANT-MODULATOR will never cease to evoke a feeling of gratitude for the SAVING OF TIME and MENTAL STRAIN it makes possible.

Price, complete with Finder-Slide, \$2.00 — Absolute money-back guaranty.

THE MARVIN MUSIC EDITION 260 Handy St., New Brunswick, N. J.

## LONG WAITING is no longer necessary

on

## PIPE ORGAN PARTS AND SUPPLIES

Send your inquiries to —

## DURST & COMPANY

"The World's Largest and Most Complete  
Pipe Organ Supply House — Under One Roof"

ERIE, PENNSYLVANIA

V. P. Durst

R. E. Durst



# From MAINE to CALIFORNIA...

## Clergymen, Organ Builders, Owners of residence organs praise the excellence of Reisner Products

"Needless to say, your direct valve actions perform very nicely."

J. C. Reynolds, Calais, Maine

"Received the relay in fine order. It is certainly a fine commendable piece of work."

H. E. Jacques, Saylesville, R. I.

"We have sent you 44 and 29 old-style stop action magnets (two shipments) which we installed in Ocean Grove in 1930. They have served very well and without any trouble regardless of the fact that they were at the seashore and in a building that has never had any heat. We want to reuse them but will require new stop tablets, the names of which you will find on the attached sheet."

Beach Instrument Corporation, Newark, N. J.

"Your new type switches are certainly nice and the relay magnets I believe are absolutely perfect. I have never had a failure on any relay magnet."

Robt. A. Markham, Waco, Tex.

"Recently one of your all-electric action two-manual consoles was installed in the Colonial Heights Baptist Church, Petersburg, Va., of which I am pastor, by Mr. V. E. Marean of Richmond, Va. This console replaced one of a semi-pneumatic action. You will be glad to know that we find your console very satisfactory. We are pleased with its quickness of response on the combination action."

"There have also been many favorable comments from the congregation on the appearance and design of the console from the furniture point. We would also like to express to you our appreciation for the fluorescent light connected with the music rack which our organist enjoys using very much."

Rev. Clayton Pitts, Petersburg, Va.

"I would like to say how pleased I am with the Reisner products: All-electric switches and direct action units. Their speed and reliability are a joy. Your engraving is beautifully done . . . I might explain that the way I have used your products is in the building of a three-rank unit organ for practice purposes in my home. A fast, responsive and dependable action is one of the greatest aids in practicing and because of these assets, the Reisner action parts have made my organ mechanically superior."

R. L. Abbott, Claremont, Calif.

★ ★ ★

Reisner manufactures parts and supplies for practically all types of pipe organs. The variety of parts is virtually unlimited because our craftsmen will create special units to meet specific needs. Whether you wish to replace an individual unit or rebuild your old-style organ entirely, a letter, phone call or personal visit to our plant assures you our complete cooperation. Your entire satisfaction is guaranteed.

**THE W.H. REISNER MFG. CO. INC. HAGERSTOWN. MD. U.S.A**

R. J. PIPER



R. J. PIPER, who recently came to this country to join the staff of Austin Organs, Inc., Hartford, Conn., is a well-known English tonal authority. Mr. Piper was with the firm of Henry Willis & Sons, London, for thirty years, having started there as a boy of 14 under the direct tutelage of Henry Willis III. For the last twenty-five years he had been in charge of flue voicing and finishing for the Willis organization. His first big assignment was the grand chorus of ten registers in the solo of Liverpool Cathedral, which he voiced when he was 18 years old. Among the famous organs on which Mr. Piper worked are those of Salisbury and Canterbury Cathedrals. The Alexandra Palace organ was done over under his supervision after the vandals following troop housing there in the first world war. Many of the stops that replaced the destroyed ones are his work. He has likewise supervised the revoicing at St. George's Hall, Liverpool. The revamping at Liverpool Cathedral in 1930, with the finishing, also was in his charge. His last engagement before leaving for America in October, 1949, was the

### SALEM SUMMER CHOIR-SCHOOL at SALEM COLLEGE Winston-Salem, N. C.

for  
Choir Directors, Organists, Singers  
**JUNE 11-21, 1950**  
FOR FULL INFORMATION WRITE  
SALEM COLLEGE SCHOOL OF MUSIC  
WINSTON-SALEM, N. C.

#### FORMULA for MODULATION

Ernest Douglas

A chart presenting a modulation from each key to every other key. Send One Dollar to the G Clef Publishing Company, 312 South Westmoreland Avenue, Los Angeles 5, Calif.

voicing and finishing of the new dome diapason chorus in St. Paul's, the specification of which was printed in the December DIAPASON.

PROFESSOR MAYNARD KLEIN, University of Michigan choral conductor, conducted a choral conference March 13 at the Metropolitan Methodist Church under the auspices of the Detroit Guild of Church Musicians. Opportunity was given at the close for a discussion period. For its April meeting the Guild of Church Musicians is presenting the Kalamazoo College Choir under the direction of Henry Overley in a concert at the First Baptist Church April 6. Dr. Cyril Barker, president of the Guild, will act as host.

THE FOLLOWING ORATORIOS will be presented at the First Baptist Church in Philadelphia through May 14, when the season will close: April 2, "Stabat Mater," Dvorak; April 7, "St. Matthew Passion," Bach; April 9, "The Messiah," Handel; April 16, Mass in A major, Franck; April 23, "The Creation" (part 1), Haydn; April 30, "The Creation" (part 2), Haydn; May 7, excerpts from the Oratorios; May 14, "Missa Solemnis" in D major, Beethoven.

# REUTER

*A Great Name  
among the  
Truly Fine Organs*

THE REUTER ORGAN COMPANY  
LAWRENCE, KANSAS

Member of The Associated Organ Builders of America

## University of Western Ontario

London

Canada

### ERNEST WHITE

and Faculty

Complete two-year course in Church Music

ORGAN — Private instruction  
Class lessons  
Ensemble — with  
orchestra and chorus

CHURCH — Gregorian Chant  
Service playing  
Voice production  
Choral repertoire  
Accompaniment  
Liturgy and Church  
History

ACADEMIC — Harmony, Counter-  
point, Form His-  
tory, English,  
Languages

Write for Syllabus to

**MUSIC TEACHERS COLLEGE**

## University of Western Ontario

London

Canada

### Second Bach (Bi-centennial) Festival

Director—ERNEST WHITE

Friday evening, Saturday afternoon and evenings  
April 21, 22 — May 5, 6 — May 19, 20

Programme — all six Brandenburg  
concerti; 18 Great Chorale Pre-  
ludes; 3rd part of Klavierübung;  
Cantatas with orchestra and chorus:

Jauchzet Gott #51  
Ich habe meine Zuversicht #188  
Jesus Schläft #81  
Gleich wie der Regen #18  
Jesu, der du meine Seele #78  
Der Friede sei mit dir #158  
Schlage doch #53  
Nun danket alle Gott #192  
Befehl du deine Wege #18  
Wachet auf #140  
Schmücke dich #180  
Sie werden aus Saba #65

For further information write to

**7 Market Lane, London, Ont.**



# *Announcing*

## A REMOTE COMBINATION ACTION

WE ARE PROUD TO PRODUCE WHAT THE  
ORGAN WORLD WANTS IN A CAPTURE  
TYPE REMOTE COMBINATION ACTION

A remote which cannot be used without ALL CONTACTS  
WIPING each time a combination is selected.

A remote compact in overall dimensions, yet not crowded.

A remote requiring very little current.

A remote that is dependable at all times.

A remote with a LOW PRICE TAG.

Specifications of a typical remote consisting of 150 stops and 60 selections:

Maximum current requirement when setting . . . . . 15 amperes

Maximum current requirement when selecting . . . . . 3 amperes

Overall dimensions . . . . . 50" x 26" x 9"

Cost . . . . . \$2,000.00

*or*

*22c per trip*

**MANUFACTURED EXCLUSIVELY**

**BY**

# **KLANN ORGAN SUPPLY CO.**

**WAYNESBORO, VA.**

# Programs of Organ Recitals of the Month

**Lilian Carpenter, F.A.G.O., New York City**—Miss Carpenter, instructor in organ at the Juilliard School of Music and organist of the Church of the Holy Comforter in New York, gave a dedicatory recital on the new Estey organ in the Drew Church at Carmel, N. Y., Feb. 26. Her program included the following numbers: Allegro, Fourth Concerto, Handel; Fantasie and Fugue in G minor, Bach; Chorale Preludes, "Sleepers, Wake!", "In dulci Jubilo," "My Inmost Heart Doth Yearn" and "Today Triumphs God's Son," Bach; "Fugue a la Gigue," Bach; "Rhosymedre," Vaughan Williams; "Canyon Walls," Clokey; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; "The Primitive Organ," Yon; Prelude on an Old Folk-tune, Beach; Toccata, Fifth Symphony, Widor.

**Muriel Gidley, Toronto, Ont.**—Miss Gidley and the choir of the Park Road Baptist Church gave a program of organ and choral music March 7. Miss Gidley's numbers were: Prelude, Fugue and Chaconne, Buxtehude; Allegro from Concerto in A minor, Vivaldi-Bach; Chorale Preludes, "O Lamb of God, All Holy" and "Dear Christians, Let Us Now Rejoice," Bach; Toccata and Fugue in D minor, Bach; "Le Banquet Celeste," Messiaen; "Spinning Song," Dupre; "Litanies," Alain.

The choir, assisted by four soloists, sang: "Haste Thee, O God," Batten; "Out of the Deep," Morley; "Richard de Castro's Prayer to Jesus," carol set to music by R. R. Terry; "Come, Let Us Rejoice," Byrd; "Glory to God the Father," Rachmaninoff; "Father Ever Loving," Brahms; "Christ Hath a Garden," Willan; "He Is the Lonely Greatness," Arthur Benjamin; "Sing Praise to God, Who Reigns Above," Whitlock.

**Mario Salvador, St. Louis, Mo.**—Dr. Salvador will be heard in a recital at the Marion Avenue Baptist Church of Aurora, Ill., on the evening of April 16. His program will consist of the following works: Allegro Giocoso, from "Water Music" Suite, Handel; Allegretto, Parker; Prelude and Fugue in D major, Bach; Third Movement, Eighth Symphony, Widor; Fugue in G major, Bach; "Carillon," Sowerby; Concert Study, Manari; "Samarkand," Douglas; Scherzo and Fugue, Diggle; Festival Postlude on "Veni Creator Spiritus," Van Hulse; "Water Nymphs," Vienne; "Belgian Mother's Song," Benoit-Courboin; Toccata, Widor.

The following program will be played by Dr. Salvador, organist of the St. Louis Cathedral, on the new Kilgen organ in the cathedral April 23: Allegro Giocoso from "Water Music" Suite, Handel; Larghetto, Wesley; Prelude and Fugue in E minor (the Wedge), Bach; "Solace," Douglas; Fugue in G major, Bach; Cantilene, from "Symphonie Romane," Widor; "Prologue Elegiac," Diggle; Contrapuntal Fantasy on "O Filii et Filiae," Van Hulse.

**Robert Rayfield, Chicago**—The first of a group of Bach programs under the auspices of the Van Dusen Organ Club was played by Mr. Rayfield in the organ salon of the American Conservatory of Music March 13. Mr. Rayfield played: Prelude and Fugue in C major; Chorale Preludes, "Rejoice, Beloved Christians," "In Thee Is Gladness" and "All Men Must Die"; Prelude and Fugue in G major; "Fugue a la Gigue"; Chorale Prelude, "O Sacred Head Now Wounded"; Allegro, Trio-Sonata 1: "Jesu, Joy of Man's Desiring"; Prelude and Fugue in B minor.

**Harry E. Cooper, Raleigh, N. C.**—Dr. Cooper gave a recital at the First Baptist Church of Oxford, N. C., Feb. 22 and played these numbers: Toccata and Fugue in D minor, Bach; Pastoral from Sonata No. 1, in D minor, Guilman; Scherzo in G minor, Bossi; "Christus Resurrexit," Ravanello; "The Bells of St. Anne de Beaupre," Russell; Gavotte in F major, Martini; Lullaby, Kreiser; Concert Etude, Yon.

**John Glenn Metcalf, Little Rock, Ark.**—Mr. Metcalf has been playing recitals at Trinity Episcopal Cathedral on Sundays in Lent. Among his offerings have been the following:

March 12—Prelude in G major and Voluntary on "Old Hundredth," Purcell; Chorale Prelude, "Blessed Jesu, Here Are We," and Fugue in G minor, Bach; "Angelus Meditation," Matthews; "Messe Basse," Vienne.

March 26—Prelude on "O Sacred Head," Bach; Prelude on "O Sacred Head," Brahms; Prelude on "O Sacred Head," Karg-Elert; Fugue in D minor, Sonata No. 6, Mendelssohn; "Chapelle des Morts," Mulet; Prelude on "Ah, Holy Jesu," Brahms; Prelude on "Ah, Holy Jesu," Dickinson; "Benedictus," Rowley.

**Emmet Smith, Arkansas City, Kan.**—Mr. Smith gave his senior recital at Southwestern College in Winfield, Kan., March 10 and in addition to a local audience of more than 200 the performance drew seventy persons from neighboring cities, including the choir from Mr. Smith's church in Arkansas City. The program was made up of these compositions: Prelude, Fugue and Chaconne, Buxtehude;

Chorale Prelude, "O Lord, to Me, Poor Sinner," Buxtehude; "The Fifers," d'Andrieu; "Noel" in G, d'Aquin; "Passacaglia et Thema Fugatum in C minor," Bach; Cantabile in B major, Franck; "Chant de Joie," Langlais; Scherzo ("Laughing Water"), Weaver; "Twilight at Fiesole," Bingham; "Comes Autumn Time," Sowerby.

**Russell G. Wichmann, Pittsburgh, Pa.**—Mr. Wichmann was heard in a recital for the Johnstown, Pa., Music League at Zion Lutheran Church in that city March 13, playing these compositions: Toccata and Fugue in D minor, Bach; Four Short Pieces for the Church Service, T. Carl Whitmer; Bell Prelude, Clokey; Chromatic Study on the Name of Bach, Piston; "Benedictions," George F. McKay; Suite for Organ, Bingham; Prelude-Pastorale on a Twelfth Century Melody, Edmundson; "Processional," Cowell; Four Hymn Preludes: "Jesus, Priceless Treasure," Gardner Read; "When I Survey the Wondrous Cross," Carl McKinley; "Once to Every Man and Nation," Richard Purvis, and "Round Me Falls the Night," Robert Elmore; Prelude and Fugue in D major, Bach.

**Lorenzo Pratt Oviatt, St. Augustine, Fla.**—Mr. Oviatt gave the following program at Trinity Episcopal Church Sunday afternoon, March 5: "Psalm 19," Marcello; Chorale Prelude, "We Pray Now to the Holy Spirit," Buxtehude; Prelude and Fugue in A minor, Bach; "On Hearing the First Cuckoo in Spring," Dells; Cantabile, Clokey; Prelude on "Malabar," Sowerby; "Distant Chimes," Snow; Festival Toccata, Fletcher.

**Homer Wickline, Pittsburgh, Pa.**—Mr. Wickline gave the recital at Carnegie Hall, North Side, Feb. 26, assisted by Jean Lewis, violinist, with Mr. Wickline as accompanist. The program included: Fifth Sonata, Rheinberger; Sonata No. 3, in C minor, for violin and piano, Grieg; Sonata No. 6, Rheinberger; Allegro ma non Troppo, Sonata in A minor, for violin and piano, Joseph Szulc; Sonata No. 7, Rheinberger.

A Purcell program was played by Mr. Wickline Jan. 22.

**Mildred M. Dupon, Kalamazoo, Mich.**—A series of vespers musical programs on the first Sunday of the month, which was begun in November at the First Congregational Church, closed March 5, when the program included: Trumpet Tune and Air, Purcell; Chorale Prelude, "O Man, Bewail Thy Grievous Fall," Bach; "Marche Funebre et Chant Seraphique," Guilman; Three "Bible Poems," Weinberger; "Carillon-Sortie," Mulet. The choir sang Gounod's "Gallia."

Feb. 5 Mrs. Dupon gave a Bach program and Jan. 8 the offerings consisted of: "Water Music," Handel; Adagio, Fiocco; "In Thee Is Gladness," Bach; "A Lovely Rose Is Blooming," Brahms; "Ninna Nanna," Mauro-Cottone; "Piece Heroique," Franck; "Noel Basque," Benoit; "Carillon," Sowerby; Toccata, "Vom Himmel hoch," Edmundson.

**Ronald K. Arnatt, Washington, D. C.**—In a recital for the Monmouth Chapter, A.G.O., at the First Baptist Church of Asbury Park, N. J., Feb. 13 Mr. Arnatt played: Chorale in A minor, Franck; "In Homage to Frederick Delius," Whitlock; Allegro Maestoso, Sonata in G major, Elgar; Canon and Fugue, Quincy Porter; Improvisation: Prelude and Fugue in F minor, Bach; Eight Chorale Preludes from the "Orgelbüchlein," Bach; Toccata in F major, Bach.

**John Leo Lewis, F.A.G.O., Chicago**—Mr. Lewis was heard in a recital at the First Methodist Church of Kankakee, Ill., Sunday afternoon, Feb. 26, with the following program: Prelude and Fugue in D major, Bach; Prelude and Fugue in F, Buxtehude; "Fuga alla Handel," Guilman; "At the Cross" and "O Come and Mourn," Edmundson; Allegro Moderato, Fourth Concerto, Handel.

**Caspar Koch, Pittsburgh, Pa.**—Dr. Koch's program at North Side Carnegie Hall Feb. 19 consisted of these compositions: Toccata and Fugue in D minor, Bach; "Du bist die Ruh," Schubert; "La Concertina," Yon; "Evening," Gaylord Yost; American Fantasia, Herbert.

Dr. Koch's program March 5 was made up as follows: Prelude to "La Traviata," Verdi; Fugue in G minor, Bach; "Soeur Monique," Couperin; Minuet in A major, Boccherini; "Carillon," DeLamarter; "Danse Nuptiale," from "Ferafors," Rubinstein.

**William F. Spalding, Denver, Colo.**—Mr. Spalding played the following compositions in a recital at St. John's Cathedral Feb. 26: Sinfonia, "We Thank Thee, God," Bach; "Forty Days and Forty Nights," Bach; Pastoral, Fourth Sonata, Yon; Chorale in A minor, Franck; Prelude on "Malabar," Sowerby; Chorale Prelude on "Palisades," Sowerby; "Jesus Consols the Women of Israel," Dupre; Paraphrase on the "Te Deum," Dupre.

On the afternoon of Jan. 22 Mr. Spalding gave a recital at Calvary Episcopal Church in Idaho Springs, Colo. This was the first organ recital ever played in

Idaho Springs and drew a large congregation to hear this program: Toccata and Fugue in D minor, "Jesu, Joy of Man's Desiring," "My Soul Exalts the Lord" and Sinfonia to "We Thank Thee, God," Bach; Epiphany Prelude on "Stuttgart," Winfred Douglas; Prelude on "Watchman," Noble; Chorale in A minor, Franck; Toccata, Fifth Symphony, Widor.

Mr. Spalding was heard in a recital Feb. 5 at the Church of the Holy Redeemer in Denver, a large colored parish.

**G. Leland Ralph, Sacramento, Cal.**—Mr. Ralph, with the assistance of an ensemble consisting of piano, violin, viola and cello, gave the following vespers program at the First Baptist Church Sunday afternoon, Feb. 26: "Fanfare d'Orgue," Bedell; Rondo, "The Fifers," d'Andrieu; Fantasie in G minor, Bach; Piano Quartet No. 1, Mozart (the ensemble); "Après un Reve," Faure; "The Swan," Saint-Saens; Fantasia, "Ton-y-Botel," Purvis.

**Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio**—Mr. Kraft and the Kent State University A Cappella Choir, directed by Caro Carapetyan, gave a recital at Trinity Cathedral Sunday afternoon, Feb. 26, for the Music Teachers' National Association, in session in Cleveland. Mr. Kraft's organ numbers were the following: "Regina Pacis," Symphony 1, Weitz; Aria, Handel; Toccata (Dorian), Bach; Chorale from Cantata No. 22, "Subdue Us by Thy Goodness," Bach-Kraft; "Jubilee Suite," Van Hulse.

For his recital at Trinity Cathedral March 5 Mr. Kraft selected these numbers: Prelude and Fugue in E minor, Bach; Prelude on the "Ave Verum," Mozart; Scherzo in G minor, Bossi; Allegro, Symphony, Maquaire; "Come, Lord Jesus," Bach; Toccata from Fantasia on "O Filii et Filiae," Van Hulse; Prologue and Scherzo, Symphony 2, Weitz; "Ricercata quasi Fantasia" on "B-A-C-H," Van Hulse.

**Arnold Dann, Palm Beach, Fla.**—Mr. Dann played the following numbers in a vespers service at Bethesda-by-the-Sea Feb. 26: Sketch in F minor, Schumann; Andante, Debussy; Air with Variations, d'Aquin; Toccata and Fugue in D minor, Bach; "The Reed-Grown Waters," Karg-Elert; Spring Song, Hollins; "Carillon," Vienne.

**Reginald W. Martin, A.A.G.O., Siloam Springs, Ark.**—Mr. Martin, professor of organ at John Brown University, gave the following program in a recital at the Methodist Church Feb. 26: Fantasie and Fugue in G minor, Bach; "Adoration," Macfarlane; "Prelude du Deluze" and Fantasie in E flat, Saint-Saens; "Pilgrims' Song of Hope," Batiste (by request); "Samarkand," Douglas; Oriental Sketch, Foote; Pastoral, Wachs; Improvisation and Melody, Brown; "Chanson du Matin," Frysinger; "A Vesper Prayer," Diggle; "Song without Words," Adagio and "Piece Jubilante," R. W. Martin.

**Joseph H. Greener, M.Mus., A.A.G.O., Seattle, Wash.**—Mr. Greener presented this program Sunday evening, Feb. 26, at the University Christian Church: Chorale Prelude, "Our Father in Heaven," "Jesu, Joy of Man's Desiring" and Fantasie and Fugue in C minor, Bach; Arietta, William T. Timmings; "Dance Humoresque," Greener; "Cantilene Pascale," Benoit; Toccata in F, Fifth Symphony, Widor.

**Ruth A. White, A.A.G.O., Scranton, Pa.**—Miss White gave the seventy-ninth public recital of the Northeastern Pennsylvania Chapter, A.G.O., at St. Luke's Episcopal Church March 3 at noon, playing: "As Jesus Stood beside the Cross," Scheidt; "Hark! A Voice Saith, All Are Mortal" and "Christ Lay in the Bonds of Death," Bach; "My Heart Is Filled with Longing," Brahms; Prelude and Fugue in E minor, Bach; Sonata No. 2, in C minor, Mendelssohn; Sketch in D flat, Schumann; "Nef," ("Nave"), Mulet; "Benediction," Reger.

**Joseph C. Beebe, New Britain, Conn.**—Mr. Beebe has played a series of Lenten recitals at the South Church. Among his programs have been the following:

Feb. 27—"Fiori Musicali," Frescobaldi; Andante Cantabile (Quartet), Mozart; "Clair de Lune," Karg-Elert; "Etoile du Soir," Vienne; Prelude, "Otho Visconti," Gleason; "Francaise," Langlais; Finale, First Symphony, Maquaire.

March 6—Concerto in D minor, Vivaldi-Bach; Psalm Prelude No. 1, Howells; Andante, Sonata, Elgar; Adagio for Strings, Barber; "Litanies," Alain.

On March 13 Mr. Beebe gave a Bach program.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—Mr. Brown's recital on the outdoor organ at Balboa Park Sunday afternoon, March 5, was devoted to the following Bach program: Nine Partitas on "O Gott, Du frommer Gott"; Arioso in A major; Chorale and Chorale Prelude, "Hark! a Voice Saith All Are Mortal"; Chorale from Cantata No. 147, "Jesu, Joy of Man's Desiring"; First Organ Concerto in G major on themes of Duke Johann Ernst; Aria, "My Heart Ever Faithful"; Gavotte from Violin Sonata No. 6; Chorale and Chorale Prelude for Passiontide, "O Man,

Thy Fearful Sin Bewail"; Toccata and Fugue in D minor.

The following Cesar Franck program was presented March 12: Fantasie in A; "Trois Pieces pour le Grand Orgue"; Cantabile; "Piece Heroique"; Suite of Seven Pieces in F; "Panis Angelicus"; Chorale in A minor.

**Robert M. Webber, St. Louis, Mo.**—Mr. Webber was presented in his senior recital by the St. Louis Institute of Music Sunday afternoon, March 5, at St. John's Methodist Church, where he is organist and director of music. The program was made up of the following numbers: Two Trumpet Tunes and Air, Purcell; "The Musical Clocks," Haydn; Three Schubler Chorale Preludes ("Sleepers, Wake," "Whither Shall I Flee" and "My Soul Exalts the Lord"); Bach; Toccata in F major, Bach; "Song of Creation," Rowley; "In Memoriam," Roberts; Variations on a Noel, Dupre.

**Luther T. Spayde, A.B., M.Mus., Fayette, Mo.**—Professor Spayde, head of the organ department at Central College, gave his twentieth annual faculty recital at the Linn Memorial Methodist Church Sunday afternoon, March 5, and played the following program: "Psalm 19," Marcello; "Deck Thyself, My Soul," Telemann; Toccata, Adagio and Fugue in C major, Bach; Sonata No. 1 for organ and strings, Mozart; Andante Sostenuto, "Symphonie Gothique," Widor; "Grand Choeur Dialogue," Gigout; "Donkey Dance," Elmore; "Dripping Spring," Clokey; "Piece Heroique," Franck.

**Alice R. and Donald G. Bliss, Deansboro, N. Y.**—Mr. and Mrs. Bliss gave a joint recital Feb. 19 at the Congregational Church. Mrs. Bliss played these selections: Toccata and Fugue in D minor, Bach; "A Lovely Rose Is Blooming," Brahms; "Variations de Concert," Bonnet; "In Dir ist Freude," Bach; "Hymn of the Nuns," Lefebvre-Wely; Second Toccata, in C minor, Rogers; Chorale in A minor, Franck. Mr. Bliss played "Pour Une Sainte de Legendre," Langlais, and Mr. Bliss at the organ and Mrs. Bliss at the piano played an Andante by Ethelbert Nevin.

**George L. Scott, Bloomington, Ill.**—Mr. Scott, dean of the Illinois Wesleyan University School of Music, played the following program March 19 at the First Methodist Church of Lincoln, Ill.: Gagliarda, Schmidt; Chorale in E major, Franck; Sketch in D flat, Schumann; Prelude in E minor, Bach; First movement, Second Symphony, Vienne; "Benedictus," Reger; Fugue, Honneger; "Von Gott will ich nicht lassen," Bach; Prelude in E flat, Sessions; Finale, Franck.

**James S. Constantine, A.A.G.O., Charlottesville, Va.**—A recital of music for organ by Johann Sebastian Bach was played by Mr. Constantine in commemoration of the two hundredth anniversary of Bach's death and in honor of the seventy-fifth birthday of Albert Schweitzer at St. Paul's Memorial Church Feb. 12. The program included: Toccata in F major; Trio-Sonata No. 2, in C minor; Pastoral in F major; Short Fugue in G minor; Chorale Preludes, "Wachet auf," "In Dir ist Freude," "Ich ruf zu Dir" and "Nun freut Euch"; Passacaglia and Fugue in C minor.

An offering was received and a check for \$77 has been sent to the treasurer of the Albert Schweitzer Foundation.

**C. Harold Einecke, Santa Ana, Cal.**—Dr. Einecke's "hour of organ music" at the First Presbyterian Church Feb. 19 was marked by the performance of these pieces: Biblical Sonata No. 1, Kuhnau; Siciliano, Bach; Prelude on "Missionary Hymn," Bingham; "Chinese Boy and Bamboo Flute," Spencer; Ceremonial Music for Organ and Trumpet, Purcell; "Donkey Dance," Elmore; Toccata on "Deo Gratias," Richard Keys Biggs.

## BOOKS ON CHURCH MUSIC

By Edmund H. Fellowes  
**ENGLISH CATHEDRAL MUSIC**  
Price, \$5.00

By Joseph W. Clokey  
**IN EVERY CORNER SING**  
Price, 60 cents

By Marmaduke P. Conway  
**PLAYING A CHURCH ORGAN**  
Price, \$1.50

By Walter S. Vale  
**PLAINSING**  
Price, 90 cents

**MOREHOUSE-GORHAM CO.**  
14 E. 41st Street New York 17, N. Y.



# Programs of Recitals

Frank K. Owen, Kalamazoo, Mich.—Mr. Owen has been giving half-hour recitals on Wednesdays in Lent at St. Luke's Episcopal Church. Among his programs have been the following:

March 15—Prize Song, "Die Meister-singer," Wagner; "Softly along the Road" (Triptych), Maekelberghe; "The Walk to Jerusalem," Bach-Griswold; Minuet, De-Lamarter; Chorale in E, Franck.

March 22—Fantasia in G, Bach; Largo, "New World," Dvorak; Prelude on the Tune "Salisbury," Harwood; Scherzo, Gigout; "Ave Maris Stella," Dupré.

Mr. Owen played the eighth of the Sunday Symphonette recitals at the W. K. Kellogg Auditorium in Battle Creek March 5. His numbers included: Fantasia in G, Bach; "Angelus," from "Scenes Pit-toresques," Massenet; Pastorale, Vierne; "A Tune for the Tuba," Thiman; "Will-o'-the-Wisp," Gordon B. Nevin; "Ase's Death" ("Peer Gynt" Suite), Grieg; "Elfen," Bonnet; Three Short Pieces (March, "Idylle" and Toccata), Peeters.

Dr. Charles Peaker, Toronto, Ont.—A series of four Bach programs was played by Dr. Peaker at St. Paul's Church on the four Sunday afternoons in March. Assist-ing artists were: Geza de Kresz, violin; Gordon Day, flute; Agnes Butcher, piano, and Boris Hambourg, violoncello.

Dr. Peaker gave the seventh recital of the season at the University of Toronto Feb. 27 and played the following program of compositions of Healey Willan: Prelude and Fugue in B minor; Chorale Prelude, "Puer Nobis Nascitur"; Chorale Prelude, "Andermarch"; Elegy; Miniature Suite; Fugue in G minor; Introduction, Passa-caglia and Fugue in E flat minor.

Newton H. Pashley, Oakland, Cal.—For the third of a series of recitals at the First Presbyterian Church, played Feb. 19, Mr. Pashley selected this program: Passacaglia and Fugue in C minor, Bach; "Clair de Lune," Karg-Elert; Canon in B minor, Schumann; "Canyon Walls" ("Mountain Sketches"), Clokey; "Suite Gothique" (played by request), Boellmann.

Clinton Reed, New York City — Mr. Reed gave the noon Lenten recital at Trinity Church March 14, playing these selections: First Movement, Concerto in B flat, Handel; "Suite Francaise," Lang-lais; "Träumerei," Schumann.

Harry H. Corey, New York City—Mr. Corey has been heard in a series of Len-ten recitals on Wednesday evenings at the First Lutheran Church of Throggs Neck. For his programs March 15, 22 and 29 he chose these numbers: "Liebestraum," Liszt; Caprice, Kinder; "Forest Chimes," Calver; Spring Song ("From the South"), Lemare; "Pilgrims' Chorus," Wagner; "Dreams," McAmis; "Fanfare d'Orgue," Shelley.

Robert R. Clarke, Sherman, Tex.—The Sherman-Denison Chapter, A.G.O., pre-sented Mr. Clarke in a recital at the First Presbyterian Church March 13. His pro-gram consisted of these compositions: "Psalm 18," Marcello; Prelude and Fugue in C minor, Bach; "Adoration," Araba-laza; Sinfonia, Bach; "Deep River," Tra-ditional; "Benediction," Karg-Elert; Al-legro Maestoso, from Third Sonata, Guil-mant; Chorale Preludes, "In Death's Strong Grasp" and "He Who Will Suffer

God to Guide Him," Bach; Chorale Pre-lude, "O God, Thou Faithful God," Brahms; "Song of India," Rimsky-Korsakoff; Chorale Improvisation, "Nun danket," Karg-Elert; Scherzetto, Vierne; Toccata from Fifth Symphony, Widor.

Ivar Sjöström, West Newton, Mass.—At a musical vesper in the Second Church in Newton Feb. 19 Mr. Sjöström had the assistance of George Humphrey, violin, of the Boston Symphony Orchestra, in a Bach program. The numbers played were these: Fantasia and Fugue in G minor; Sonata in G for viola, with organ; Cho-rale Preludes, "Sleepers, Wake, for Night Is Flying" and "Come, Thou, Jesus, from Heaven Above"; Sinfonia to the Cantata "We Thank Thee, God"; Trio-Sonata in E flat; Toccata and Fugue in D minor.

## ANTHEMS BY CARL T. ANSTINE

Organist and Choirmaster

St. Paul's Episcopal Church, Overland 14, St. Louis, Mo.

"Blessed Lord" .18

Published by Scholin

"Collect for Social Justice" .15

Published by Volkwein Bros.

"Lord, We Pray Thee" .12

Published by Volkwein Bros.

"All Glory Laud and Honour" .20

Published by Shattinger



# 3 GREAT ORGANISTS Praise MAAS Cathedral Chimes and Harp Celeste...

MAAS is proud to number among hundreds of warm tributes the accom-panying testimonial from the three organists of famed Mormon Tabernacle in Salt Lake City . . . Their enthusiasm speaks more eloquently than any words of ours.

**ORGANISTS AND MUSIC DEALERS** throughout the United States find Maas Chimes and Organ Percussions gaining an ever-wider acceptance as their dependability, tonal beauty and moderate prices become more and more widely known.

Sold only through established organ builders and dealers. Send for descriptive literature today.



LESTER F. HEWLETT, PRESIDENT J. SPENCER CORNWALL, DIRECTOR ALEXANDER SCHREINER, FRANK W. ASPER, ORGANISTS  
RICHARD P. CONDIE, ASSISTANT DIRECTOR ROY M. DARLEY, ASSISTANT ORGANIST RICHARD L. EVANS, RADIO COMMENTATOR

## THE TABERNACLE CHOIR

CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS

BROADCASTING SUNDAYS

50 NORTH MAIN STREET  
SALT LAKE CITY, UTAH

The Tabernacle  
Salt Lake City, Utah  
May 25, 1949

Mr. Louis A. Maas, President  
Maas Organ Company  
3013 Casitas Ave.  
Los Angeles 26, Calif.

Dear Mr. Maas:

We should like to report to you our great pleasure and satisfaction in the two superb percussion instruments which you supplied for the renovated organ in the Tabernacle.

The amplified chimes of 32 notes, extending down to tenor C, give the sound of somber bells rather than mere chimes. The Harp-Celesta of 49 notes, also amplified, is beautiful. We are delighted both with the tone of these instruments and their great range of power.

We thank you and wish you continued success.

Very sincerely yours,

Alexander Schreiner  
Frank W. Asper  
Roy M. Darley

## MAAS CATHEDRAL CHIMES

Dept. 29, 3015 Casitas Ave., Los Angeles 39, Calif.

**GOWNS**  
**PULPIT-CHOIR**  
CONFIRMATION  
BAPTISMAL  
DOCTORS  
MASTERS  
BACHELORS  
CAPS GOWNS  
AND  
HOODS  
EST. 1912  
**BENTLEY & SIMON**  
7 WEST 36 ST. NEW YORK 18, N.Y.

### ALFRED G. KILGEN

Organ architect and builder  
An organization of nationally-known expert organ artisans.

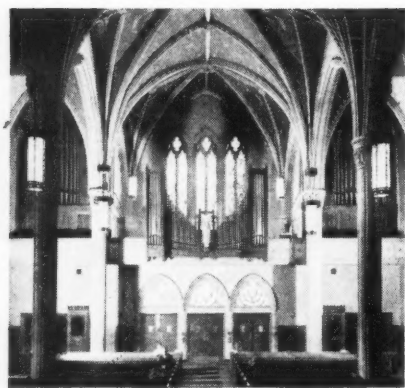
Factory and Studio: 1639 West Adams  
Boulevard, Los Angeles 7, Calif.  
Ph. REpublic 7521

Designer St. Patrick's Cathedral,  
Carnegie Hall Organs, New York  
City. Member Los Angeles Cham-  
ber of Commerce.



16' QUINTADENA  
8' PRINCIPAL  
8' COPULA  
8' SALICIONAL  
4' GROSSOCTAV  
4' OCTAVE  
4' SPITZFLÖTE  
2 1/2' QUINTE  
2' SUPEROCTAVE  
IV R MIXTURE

H  
O  
L  
T  
K  
A  
M  
P



office and shop • 2909 meyer avenue • cleveland 9, ohio

## BOSTON UNIVERSITY CHURCH MUSIC INSTITUTE

Phillips Academy, Andover, Massachusetts

June 26 – July 14

Distinguished faculty including Hugh Porter, Raymond Wicher, Van Denman Thompson, Arthur Leslie Jacobs, Everett Titcomb, Herbert Fromm, James R. Houghton, Francis Snow and others.

For information and descriptive folder write:

Dean Warren S. Freeman  
Boston University College of Music  
25 Blagden Street  
Boston 16, Massachusetts

## ORGAN INSTITUTE

Andover, Massachusetts

### SUMMER SESSIONS

First Session: June 26 — July 15, 1950

Second Session: July 17 — August 12, 1950

FACULTY: E. Power Biggs

Fritz Heitmann

Arthur Howes

Arthur Poister\*

Carl Weinrich

Ernest White

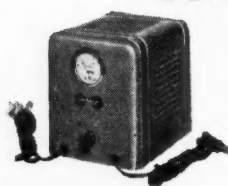
### Daily Master Classes and Individual Instruction

Comprehensive Repertoire. Technique, Interpretation, Registration, Methods of Practicing. Twenty Practice Organs. Scholarships.

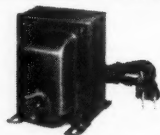
Dr. Heitmann will conduct master classes in each of the Summer Sessions and give individual lessons during the remainder of the seven weeks' period.

\*Not teaching in 1950.

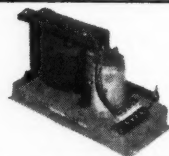
these **4** will take care  
of 99% of all organ power  
supply requirements



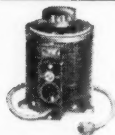
**1** Selenium Rectifier Unit Model 1510: continuous capacity of 10 amperes and a selector switch providing a choice of approximately 5, 10 and 15 volts. Two or three of these units can be paralleled to provide 20 or 30 amperes for extra large organs.



**2** Stepdown Transformer: permitting the 1510 rectifier unit to be operated from 208 to 230 volts A.C.



**3** Filter: which can be added to the 1510 rectifier to eliminate hum or chatter where solenoids are worn or are of a type susceptible to ripple.



**4** Auxiliary Voltage Control: for those installations where very precise control of voltage is necessary.

IN ADDITION... Green has worked out three standard circuits showing how the 1510 unit can be used for small organs, large organs, and for different AC supply voltages.

Complete Descriptive Literature and Prices are available for all of the above.

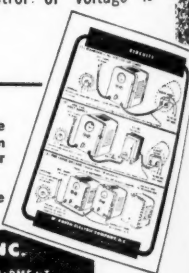


W. GREEN ELECTRIC COMPANY, INC.

SELECTRO-PLATE® AND ALL TYPES OF RECTIFIER EQUIPMENT

130 CEDAR STREET, NEW YORK 6, N. Y.

RECTIFIER ENGINEERS





The Rudolph Wurlitzer Company, North Tonawanda, New York, Executive Offices, Chicago, Ill.

MARGARET WHITNEY DOW



MISS MARGARET WHITNEY DOW, associate professor of organ and piano at the University of Redlands, Cal., has been notified of acceptance by the H. W. Gray Company of her Fantasia on "God Rest Ye Merry, Gentlemen."

Prior to joining the Redlands faculty Miss Dow taught at Carleton, Culver-Stockton and Florida State Colleges. She received her bachelor of arts and bachelor of music degrees from Carleton College. Following world war 1 she studied composition in France at the Fontainebleau Conservatory and under Dupré and Marchal.

## AUSTIN IN WEST HARTFORD

## OPENED; RECITAL BY PORTER

The new Austin organ in the First Church of Christ, Congregational, West Hartford, Conn., was dedicated March 12. Gordon W. Stearns, minister of music, was at the console for the service. In the evening a recital was played by Dr. Hugh Porter, director of the School of Sacred Music at Union Theological Seminary. Dr. Porter's program consisted of the following numbers: Trumpet Voluntary, Purcell; Gavotte, Martini; Three Lenten Preludes, "Have Mercy, Lord," "All Glory, Laud and Honor" and Passion Chorale, Bach; Toccata, Adagio and Fugue, Bach; Three Hymn Preludes, "The God of Abraham Praise," Bingham; "When I Survey the Wondrous Cross," Noble, and "A Mighty Fortress Is Our God," Edmundson; Chorale Fantasy, "Ach bleib mit Deiner Gnade," Karg-Elert; "May Song" and Toccata, Jongen. The stop specification of this instrument was published in THE DIAPASON Oct. 1, 1949.

## FRAZEE ORGAN COMPANY

South Natick, Massachusetts

Builders of Many Famous Organs since 1910

"Favorably Known for Frazee Tone"

## Reuter Organs

F. C. Wichlac & Son  
3051 N. Menard Ave.  
Chicago 34, Illinois

## Oliver Herbert

Mus. D.  
The First Church in Albany  
Albany, New York

## Henry Fusner

M.S., A.A.G.O.  
Recitals — Instruction  
EMMANUEL BAPTIST CHURCH  
Brooklyn 8, N. Y.

NATIONAL GUILD  
of  
PIANO TEACHERS

Suitable Incentives  
Dignified Auditions  
Balanced Repertoire  
Lasting Prestige

Box 1113 Austin, Texas

## ROBERT M. STOFER

Organist and Choirmaster  
The Church of the Covenant  
Cleveland  
Conductor of the Singers' Club

## FREDERICK SCHLIEDER

School of Sacred Music  
Union Theological Seminary, New York  
IMPROVISATION  
Summer Courses from Coast to Coast  
853 Seventh Ave., New York 19, N. Y.

## RUSSELL BROUGHTON

F.A.G.O.  
St. Mary's School  
Raleigh North Carolina

## Harry H. Huber

M. Mus.  
Kansas Wesleyan University  
First Christian Church  
SALINA, KANSAS

## CORLISS R. ARNOLD

M. Mus.  
Organist and Director of Music  
First Methodist Church  
El Dorado, Arkansas

## HAROLD HEEREMANS

F.A.G.O., CH.M., F.T.C.L.  
NEW YORK UNIVERSITY  
CHURCH OF THE SAVIOUR  
BROOKLYN, N. Y.

## Harold Fink

Recitals  
Box 242, Englewood, N. J.

## Harold Tower

Organist and Choirmaster  
The Church of Our Saviour  
Akron 3, Ohio

## HOWARD KELSEY

Second Baptist Church  
Saint Louis

ARTHUR B.

## WATSON

Gen. Mgr. Mich. Pipe Organ Co.  
Box 195, Grand Rapids, Mich.  
MICHIGAN'S ORGAN EXPERTS

## Norman Caldwell Coombs 111

Bachelor of Arts  
Philadelphia

## SHELDON FOOTE

F.A.G.O.  
1720 West Montecito Avenue  
Phoenix, Arizona

## CLARENCE DICKINSON

Concert Organist  
Organist and Director of Music,  
The Brick Church.  
Director-Emeritus of the School of Sacred  
Music, Union Theological Seminary,  
1140 Park Avenue, New York

## CHARLES H. FINNEY

A.B., Mus. M., F.A.G.O.  
HOUGHTON COLLEGE and  
WESLEYAN METH. CHURCH  
HOUGHTON, NEW YORK

## HARRY E. COOPER

Mus. D., F. A. G. O.  
Raleigh, North Carolina

## William F. Spalding

Organist, St. Mark's Church  
Denver, Colo.

CHARLES

F.A.G.O.

## CRAIG

Instructor in Organ, Richmond Professional  
Institute College of William and Mary  
All Saints Church, Richmond, Virginia

## RUSSELL G. WICHMANN

Chairman, Department of Music  
Pennsylvania College for Women  
Shadyside Presbyterian Church  
Pittsburgh

## Edward Eigenschenk

American Conservatory, Chicago  
Second Presbyterian Church, Chicago  
Concert Mgt., Frank Van Dusen  
Kimball Hall, Chicago

## ROGER A. HAUENSTEIN

M.A.  
First Congregational Church  
Port Huron, Michigan

## ERNEST WILLOUGHBY

A.R.C.M.  
Organist and Choirmaster  
CHURCH OF THE REDEEMER  
BRYN MAWR, PA.  
Director of Music  
Baldwin School, Bryn Mawr, Pa.

## Newton H. Pashley

First Presbyterian Church  
Oakland, California

## ELLA LEONA GALE, A.A.G.O.

Professor of Organ  
Olivet Nazarene College  
Kankakee, Illinois  
Instruction Recitals

## WILBUR HELD, F.A.G.O.

Ohio State University  
Columbus, Ohio

William G.

## BLANCHARD

ORGANIST  
POMONA COLLEGE  
CLAREMONT CALIFORNIA

## CYRIL BARKER

Ph.D., M.M., A.A.G.O.  
Detroit Institute of Musical Art  
University of Detroit  
FIRST BAPTIST CHURCH—DETROIT

## JAMES PHILIP JOHNSTON, F.A.G.O.

Organist and Choirmaster  
CATHEDRAL CHAPEL  
QUEEN OF ALL SAINTS  
BROOKLYN, N. Y.

Alexander

## SCHREINER

The Tabernacle, Salt Lake City  
Management: Bernard R. LaBerge, Inc.

## JOHN GROTH

Broadway Tabernacle Church  
New York City

Allen W.

Ora J.

## BOGEN

542° Harper Ave. Chicago 15

## W. A. GOLDSWORTHY

Composers' Consultant  
42 Remsen St., Brooklyn 2, N. Y.

A.A.G.O. M.S.M.  
LUIS HAROLD SANFORD

Organist and Choirmaster  
SECOND PRESBYTERIAN  
CHURCH  
NEWARK, NEW JERSEY

## ROBERT KNOX CHAPMAN

Instruction Recitals  
Cathedral Church of the Nativity  
Bethlehem, Pennsylvania



## WILLIAM C. HOFFMAN



WILLIAM C. HOFFMAN, formerly of New York City, has been appointed organist-choirmaster at the Cathedral of the Incarnation (Roman Catholic) in Nashville, Tenn. Mr. Hoffman, a graduate of Cathedral College, New York City, studied organ at the Juilliard School and liturgical music at the Pius X School. For three years before the war he served as organist at St. Joseph's Church in Yorkville, New York City. From 1943 to 1946 he was a soldier in the United States Army. From 1946 to 1949 he was organist-choirmaster at St. Mary's Church in Rome, N. Y. Mr. Hoffman is continuing his musical studies at George Peabody College in Nashville.

JESSIE GRANT CARPENTER, for twenty-five years organist of the Metropolitan Presbyterian Church in the nation's capital, died at her home March 6 at the age of 88. Mrs. Carpenter had been organist of several other Washington churches prior to her long incumbency at the Metropolitan Church.

## IRENE ROBERTSON

Mus. D. F.A.G.O.

## ORGANIST

University of Southern California  
Los Angeles

## HENRY L. ROXBEE &amp; SON, MFRS.

Metal, Flue, and Reed  
ORGAN PIPESScientifically scaled—Expertly made.  
Masterfully voiced

1910 178 LOWELL ST., READING, MASS. 1949

## GEORGE GANSZ

A.A.G.O.

Zion Lutheran Church  
of Olney  
Philadelphia, Pa.

## MAURICE GARABRANT

M.S.M. — F.T.C.L. — MUS. DOC.

Organist and Director of Music  
Christ Church Cranbrook  
BLOOMFIELD HILLS, MICHIGAN

## Bruce Prince-Joseph

Organist and Music Director  
Church of St. John the Evangelist, R. C.  
60th Street and Crenshaw Blvd.  
LOS ANGELES

## MABEL ZEHNER

First Presbyterian Church  
Mansfield, Ohio

## RECITALS

Concert Management: Eleanor Wingate Todd  
12991 Shaker Blvd., Cleveland 20, Ohio

## CARL WIESEMANN

MUS. DOC.

## C. GRIFFITH BRATT

Mus. M. — A.A.G.O.

St. Michael's Episcopal Cathedral  
Boise Junior College  
BOISE, IDAHOHARRIETTE SLACK  
RICHARDSON

RECITALS

SPRINGFIELD, VT.

## J. HENRY FRANCIS

Mus. D.

DIRECTOR OF MUSIC EDUCATION  
CHARLESTON, W. VA.

## HARRY WILLIAM MYERS

A.A.G.O.

Recitals

St. Paul Methodist Church  
Louisville 5, Kentucky

## MARION HUTCHINSON, F.A.G.O.

McPhail College of Music  
Central Lutheran Church  
MINNEAPOLIS, MINN.

## CHARLES J. KIDDER

PIPE ORGAN RESEARCH  
ACOUSTIC & AERODYNAMIC  
BINGHAMTON, N. Y.

## Harris S. Shaw, A.A.G.O.

Piano — Organ  
Musicianship

Address: 175 Dartmouth St., Boston, Mass.

## W. Arnold Lynch

Southwestern College  
Winfield, Kan.

## Claude L. Murphree

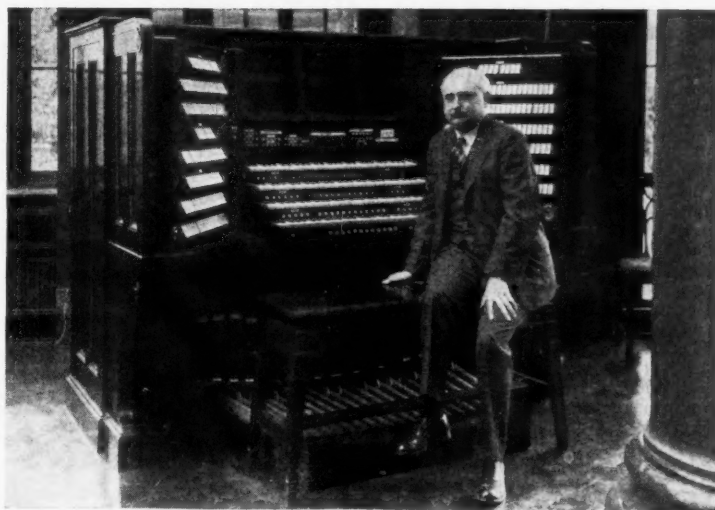
F.A.G.O.

University of Florida  
GAINESVILLE :: FLORIDA

## WHITMER BYRNE, MUS. B.

Eighteenth Church of Christ, Scientist  
RECITALS AND INSTRUCTION  
7439 Luella Ave.  
CHICAGO

## MARSHALL BIDWELL

Carnegie Institute  
Pittsburgh  
AVAILABLE FOR RECITALS

## The ORGOBLO at the DU PONT ESTATE

This Aeolian-Skinner concert organ has been installed by Mr. Pierre S. Du Pont in the conservatories of his Longwood Estate near Wilmington, Delaware, and is played by Mr. Firmin Swinnen pictured above at the console. This organ is one of the finest in the world and includes 10,010 pipes, 153 independent ranks of pipes, 5 thirty-two foot stops and 273 stops and couplers. It has wind pressure ranging from 8 inches to 50 inches, and is powered by three Orgoblos with a total of 72 horsepower.

The Orgoblo is used on the majority of the largest and most famous organs, and is recommended by leading organ manufacturers and organ technicians. This is not an accident. The Orgoblo was designed specifically for fine organs. It is simple, sturdy, and requires little attention. There are sizes or models suitable for the smallest as well as the largest organs. Ask for the bulletins.

392P

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT

SPENCER  
HARTFORD

ALLEN ...

*First in the Field  
of*ELECTRONIC  
ORGANS

ALLEN ORGAN Co.

INCORPORATED  
ALLENTOWN, PENNSYLVANIA

## Virgil Fox and Orchestra

Skeptics who doubt the great possibilities of organ and orchestra music should have heard the impressive program offered Sunday afternoon, March 5, at New York's Riverside Church by the National Orchestral Association, conducted by Leon Barzin, with Virgil Fox as soloist.

The splendid pioneering of such artists as the late Palmer Christian, E. Power Biggs, Catharine Crozier, Edouard Niesberger, Hugh Giles and Claire Coci has already brought us to a point where, in the apt words of Emerson Richards, "the time is now ripe for a new advance into the realms of this almost forgotten field of music."

The Riverside program comprised three works: Handel's F major Concerto, Op. 5, No. 4; Poulenc's Concerto for organ, strings and timpani, and the "Symphonie Concertante," Op. 81, by Joseph Jongen. The Handel was presented with all the solid good health and exuberant spirits which mark this concerto, and with a nice sense of balance between the two media. To the Poulenc work, more varied in mood and color and more exacting in its rhythmic and dynamic changes, Mr. Fox brought the same sensitive feeling for blend and contrast which characterizes his masterly choral accompaniments; but here the organ could really come into its own, and the soloist was alert to all the opportunities.

The Jongen Symphony employs a very full (and at times noisy) orchestra, whose woodwinds were not always in tune with the organ, and there were a few rare moments where perfect balance was lacking. But what gorgeous playing and what entrancing use of the organ's soft tones! (*Molto lento-misterioso.*) Organists and organ "fans" in the great audience must feel deeply grateful to Messrs. Fox and Barzin for the opportunity to hear this unusual concert, which marked the twentieth anniversary of the American Orchestral Association. SETH BINGHAM.

FREDERICK MARRIOTT BACK  
FROM WESTERN RECITAL TOUR

Frederick Marriott, organist and carillonneur of Rockefeller Chapel, University of Chicago, has returned from a Western recital tour on which he added to his fame as a concert organist. He was heard in four recitals—at the University of Texas, Austin, Feb. 22; the First Methodist Church, Wichita Falls, Tex., Feb. 24; Texas Christian University, Fort Worth, Feb. 26, and St. Mark's Episcopal Church, Shreveport, La., Feb. 28.

The reception accorded Mr. Marriott's playing is illustrated by the following quotation from a review in the *Shreveport Journal*:

Frederick Marriott, organist of the Rockefeller Memorial Chapel at the University of Chicago, presented a well-balanced program at St. Mark's Episcopal Church Tuesday evening. Everyone seemed to await eagerly every tone that he directed from the console. His interpretation of the Prelude in D major by Johann Walther and the three contrasting Bach numbers that followed were scholarly and in good taste. The impeccable phrasing, rhythmical accuracy and subtle contrasts in "The Tumult in the Praetorium" by the Belgian organist, Paul de Maleingreau, was masterly.

The University of Texas recital was one of the faculty concert series and the program consisted of these numbers: "Grand Jeu," Du Mage; "Blessed Jesus, We Are Here," "In dulci Jubilo" and Prelude and Fugue in A minor, Bach; "Il Est Ne Le Divin Enfant," Rocques; Arioso and Allegro, Fourth Concerto, Handel; "Cathedral at Night" and "Moonlight on the Lake," Marriott; Toccata, Bonset.

THE CHOIR OF THE Second Baptist Church of St. Louis, under the direction of Howard Kelsey, will give its tenth annual performance of Bach's "St. Matthew Passion" April 2. This church is probably the only one west of Philadelphia to sing this work every year. Mr. Kelsey has the choir of Washington University sing the chorales and his own motet choir the choruses. His assistant at the church directs the university group in the rear gallery.

LOUIS F. MOHR & COMPANY  
ORGAN  
MAINTENANCE

2899 Valentine Ave., New York 58, N. Y.  
Telephone: SEdwick 3-5628  
Night and Day

Emergency Service—Yearly Contracts  
Harps—Chimes—Blowers

Expert Overhauling

"An Organ Properly Maintained Means  
Better Music"

FOR THE FINEST  
IN  
PIPE ORGANS

Consult

NEILL-JOHNSON CO.

Upper Montclair, N. J.

Complete organs  
starting at \$3000.00

## JOHN D. JONES

First Church of Christ, Scientist  
KNOXVILLE, TENN.

## WALTER N. HEWITT

A.A.G.O., Ch.M.

Prospect Presbyterian Church  
Maplewood, N. J.

## Kenneth Cutler

MUSIC DIRECTOR

Stations WILL and WIUC (FM)  
THE UNIVERSITY OF ILLINOIS,  
URBANA

## EDWARD A.

## HIGGINS

PIPE ORGAN BUILDER

Rural Route No. 5 Peoria 8, Ill.

## BEACH

## CATHEDRAL CHIMES

21 notes A to F Satin gold finish with A.C. action keyboard, transformer cables, etc. Easy to install.

Price \$395.00 f.o.b. Orange, N. J.

GEORGE D. GABEL

754 D Burnside Street Orange, New Jersey

KATHRYN HILL RAWLS, Mus. B.  
A.A.G.O.

## HAMLINE

WASHINGTON, D. C.

## H. AUGUSTINE SMITH

Conductor, Lecturer

(Church Music)

Boston University, Boston 16, Mass.

SINCE  
1937

## JOHN WOOD

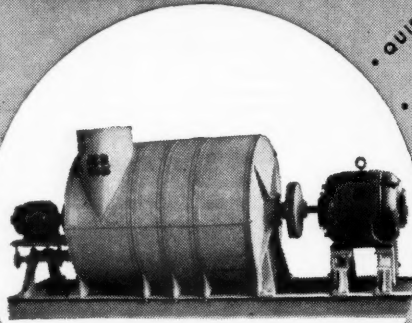
IN  
TEXAS

"Service For the Organ"  
RELEATHERING EMERGENCY CALLS  
TUNING

USED ORGAN PARTS

7340 FISHER RD., DALLAS  
FAIRDALE 2-3123

## You can count on KINETIC



- QUIET
- COOL OPERATION
- ALL-METAL RUGGEDNESS
- LOW CURRENT CONSUMPTION
- EASY INSTALLATION
- VERSATILITY

VERSATILE CONSTRUCTION—designed so that any number of stages or fans can be assembled from stock parts to suit special requirements. • EASILY INSTALLED—all parts can be installed or dismantled without special tools; all are readily accessible for adjustment or lubrication. • ALL-ANGLE OUTLET—rotating outlet section allows adjustment to any angle within 180°, eliminating unnecessary pipe and elbow connections. Model and price list now available—write today!

## KINETIC BLOWERS

DIVISION M. P. MOLLER, INC. HAGERSTOWN, MARYLAND

## EDGAR S. KIEFER TANNING CO.

(Hand Leather Division)

TANNERS OF

LEATHER for the PIPE ORGAN and  
MUSICAL INSTRUMENT TRADES

Send for Samples. Phone Franklin 0082

223 W. LAKE ST., CHICAGO, ILLINOIS

## School of Music

## UNIVERSITY OF REDLANDS

LESLIE PRATT SPELMAN  
Ph.D., F.A.G.O.

MARGARET WHITNEY DOW  
M.S.M., F.A.G.O.

## Church and Residence Organs

## I. D. Morris Organ Company

Mechanical  
Experts

Designers-Builders of  
FINE PIPE ORGANS

Artistic  
Tone

Factory, 1768-70 Morse Avenue, Chicago 26, Ill.  
Telephone: BRiargate 4-4410

HAGERSTOWN  
ENGRAVING CO.

Successors to

## DENISON BROS.

Manufacturers of  
ORGAN STOP KNOBS FOR CHURCH  
AND REED ORGANS

Name Plates, Pistons, Tilting Tablets, Stop Keys, etc., of all kinds of Ivory and Imitation Ivory

Established 1877

233 E. FRANKLIN ST.,  
HAGERSTOWN, MD.

Dennison Organ Pipe Co.  
Reading, Mass.

We Specialize in  
Manufacturing Wood, Metal, Flue and  
Reed Pipe Organ Stops

1847

1950

MAYLAND  
CHIMES & HARPS

SINCE 1866

BROOKLYN NEW YORK

## A. R. Temple &amp; Associates

TUNERS - TECHNICIANS  
ORGANS

3952 WEST LAKE STREET  
Chicago 24, Ill. Tel. KEdzie 3-3136

## WHITE, SON COMPANY

Specialists in the Manufacture of

## ORGAN LEATHERS

655 Atlantic Ave. Boston, Mass.

## C. HAROLD EINECKE

Mus. D., Mus. B., F.W.C.C.

First Presbyterian Church  
Santa Ana, California

## WILLIAM SELF

## ALL SAINTS' CHURCH

WORCESTER, MASS.

Organist of the Worcester Art Museum



# **PITTSFIELD, MASS., ORGAN TO UNDERGO MODERNIZATION**

The three-manual organ in the First Methodist Church, Pittsfield, Mass., is to undergo modernization. The contract for the great organ, the first stage of the project, has been awarded to the Andover Organ Company of Lawrence, Mass. This part of the work is to be completed in 1950. Mrs. Charles A. Calkins, Jr., a pupil of Carl Weinrich, is organist of the church. The modernization specifications were prepared by Thomas W. Byers of the Andover Organ Company in collaboration with Mrs. Calkins and with the assistance of Thomas P. Frost, a former pupil of Dr. Weinrich at Princeton University.

The stoplist of the rebuilt organ is to be as follows, new stops being designated by asterisks:

## **GREAT ORGAN.**

- \*Spitzprinzipal, 8 ft., 61 pipes.
- \*Bourdon (metal), 8 ft., 61 pipes.
- \*Octave, 4 ft., 61 pipes.
- \*Rauschquinte, 2 rks. (12-15), 122 pipes.
- \*Plein Jeu, 4 rks. (19-22-26-29), 244 pipes.

## **SWELL ORGAN.**

- \*Quintaton, 16 ft., 61 pipes.
- Flute Traversiere, 8 ft., 61 pipes.
- Salicional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- \*Prestant, 4 ft., 61 pipes.
- Flute Octaviante, 4 ft., 61 pipes.
- \*Octavin, 2 ft., 61 pipes.
- \*Cymbale, 4 rks. (22-26-29-33), 244 pipes.
- \*Bombarde, 16 ft., 61 pipes.
- \*Trompette, 8 ft., 61 pipes.
- \*Krummhorn, 8 ft., 61 pipes.
- Claron, 4 ft., 61 pipes.
- Tremolo.

## **CHOIR ORGAN.**

- \*Singendeckel, 8 ft., 61 pipes.
- Dolce, 8 ft., 61 pipes.
- \*Rohrflöte, 4 ft., 61 pipes.
- \*Nasat, 2 1/2 ft., 61 pipes.
- \*Oktav, 2 ft., 61 pipes.
- \*Cornet, 3 rks. (12-15-17), 183 pipes.
- Tremolo.

## **PEDAL ORGAN.**

- \*Contrabass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- \*Quintaton (Swell), 16 ft., 32 notes.
- \*Violoncello (ext. Contrabass), 8 ft., 12 pipes.
- Bourdon (ext. 16-ft. Bourdon), 8 ft., 12 pipes.
- Quinte, 5 1/2 ft., 32 pipes.
- Superoctave, 4 ft., 32 pipes.
- Mixture, 2 rks. (19-22), 64 pipes.
- \*Bombarde (metal), 16 ft., 32 pipes.
- \*Bombarde (ext. 16-ft. Bombarde), 8 ft., 12 pipes.
- \*Bombarde (ext. 16-ft. Bombarde), 4 ft., 12 pipes.

The echo organ of two stops is to remain unaltered and the chimes remain playable from the great and pedal keyboards.

# **SIXTEEN CONDUCTORS PROVE**

## **ABILITY AT UNION SEMINARY**

March 7 was an important date for at least sixteen candidates for the master of sacred music degree at the Union Theological Seminary School of Sacred Music, New York, Dr. Hugh Porter director. These young conductors, prepared in the class of Dr. Lowell Beveridge, led the 100-voice seminary choirs in a public concert at James Memorial Chapel, singing the Mozart Requiem Mass in D minor and Randall Thompson's "The Peaceable Kingdom." Miss Myrtle Regier, who presided at the organ for the Mozart work, undoubtedly stimulated the confidence of the young directors. Though each section of the Thompson number was directed by a different conductor, this did not seem to affect the accumulation of dramatic power inherent in the composition.

The following appeared as conductors and soloists in the Mozart Requiem: Conductors, Sterling Anderson, Richard Giltner, Janet Hall, Gordon Jones, William Sarchet, Winston Johnson, Joe Coutret, Morrill Laubach and Edrie Sellick. Soloists, Barbara Campbell, Jean Trautmann, Carl Hjortsvang, Morrill Laubach, Paul Modlish, Rosemary Bowers, Carolyn Bartholomew, Audrey Adams and Maurice Clopton. For "The Peaceable Kingdom" the conductors were Douglas Petersen, Laurence Grooters, Frances Robinson, Thomas Brumby, Edythe Grady, Charles Hickman and Gerhard Cartford.

In addition to the concentration on two or three such projects throughout the year the students have the opportunity in various classes and experiences of becoming acquainted with a wide sweep of musical form and repertory, ranging from Byzantine chant to a Stravinsky mass. Dr. Porter has an ever-expanding vision of the true function of his school and the curriculum is constantly being enriched by new offerings.

# **DEAN H. CRAFT**

## **Pipe Organ Service**

Indiana Area  
Repairs, Rebuilding, Additions  
Tuning, Maintenance and Tonal  
Improvements. All Makes.  
Installations.

2116 Park Ave. Indianapolis  
Wa. 9656

# **PORTER HEAPS**

## **RECITAL ORGANIST**

Chicago

# **Anne Versteeg McKittrick**

F.A.G.O., Ch.M., F.T.C.L.

Preparation for A.G.O. and T.C.L.  
Examinations

Grace Church, Brooklyn Heights  
50 Grace Court, Brooklyn 2, N.Y.

# **Horace M. Hollister**

M.S.M.

ORGANIST - DIRECTOR  
MT. LEBANON METHODIST CHURCH  
PITTSBURGH, PA.

# **LUDWIG ALTMAN**

Temple Emanu-El, San Francisco  
S. F. Symphony, Pierre Monteux,  
Conductor

Ninth Church of Christ, Scientist, S.F.  
University of California Extension

# **CLYDE A. NEWELL**

Organist - Choirmaster

St. Patrick's R. C. Church  
Brooklyn, New York

Teacher Voice - Organ

# **RICHARD PURVIS**

Organist and Master  
of the Choristers

Grace Cathedral San Francisco

# **HENRY OVERLEY**

KALAMAZOO COLLEGE  
INSTITUTE OF MUSICAL ART  
KALAMAZOO (49), MICH.

# **FREDERICK MARRIOTT**

Organist-Carillonneur

ROCKEFELLER MEMORIAL CHAPEL  
University of Chicago

# **VINCENT H. PERCY**

ORGANIST AND CHOIRMASTER

The Euclid Avenue Congregational  
Church  
CLEVELAND, OHIO

# **WILLIAM H. BARNES**

MUS. D.

ORGAN ARCHITECT  
ORGANIST AND DIRECTOR  
FIRST BAPTIST CHURCH, EVANSTON

—

AUTHOR OF

"THE CONTEMPORARY AMERICAN  
ORGAN" (FOUR EDITIONS)

—

1112 SOUTH WABASH AVENUE  
CHICAGO 5

# **RUTH HARSHA**

M.S.M., Mus. D.

Sunset Park Methodist Church  
The Methodist Hospital  
Brooklyn

RECITALS

INSTRUCTION

# **Katharine E. Lucke, F.A.G.O.**

BALTIMORE, MD.

Keyboard Harmony Books, #1 & 2  
"Blessed Is the Man"  
"O Lord, I Pray"  
"My Harp of Many Strings"  
Anthem: "Come Ye and Let Us Go Up"

## **New compositions by**

**JOSEPH W. CLOKEY**  
Claremont, California

Partita for Organ and Strings  
Partita for Piano and Organ

# **MARTHA PIERSON**

College of Emporia  
EMPORIA, KANSAS

FRANKLIN

# **COATES**

A.A.G.O., L.T.C.L.

LITTLE CHURCH

AROUND THE CORNER  
Instruction in Boy Choir Training and Organ  
1 EAST 25TH ST., NEW YORK CITY 16

# **J. H. OSSEWAARDE**

M.Mus., A.A.G.O.

Organist and Choirmaster  
Calvary Church  
New York 10, N. Y.

RECITALS

INSTRUCTION

# **DAVID C. BABCOCK**

Minister of Music

Main Street Methodist Church  
Suffolk, Virginia

# **MARIE BRIEL HUMPHRIES**

M. MUS., A.A.G.O.

Chicago Temple  
FIRST METHODIST CHURCH  
Chicago

# **ERNEST E. HARDY**

All Saints' Church  
Belmont, Mass.

# **WAYNE FISHER**

COLLEGE OF MUSIC  
Cincinnati, Ohio

# **ABBA LEIFER**

RECITAL ORGANIST

CHICAGO SINAI CONGREGATION  
ROOSEVELT COLLEGE, CHICAGO, ILL.

"Remarkable ear for registration."  
—Chicago Daily News.

# **Herbert E. Hyde**

Recitals

Organist and Director  
First Presbyterian Church  
La Grange, Ill.

# **GEORGE NORMAN TUCKER**

MUS. BAC.

SAINT PAUL'S CHURCH  
STEBUNVILLE,  
OHIO

—INSTRUCTION—

# **GEORGE FAXON**

The Cathedral Church of St. Paul  
Boston

# **PAUL H. EICKMEYER**

M. Mus., A.A.G.O.

ST. PAUL'S EPISCOPAL CHURCH  
Lansing, Michigan

# **G. RUSSELL WING**

M.S.M.

Organist and Director  
Presentations in  
Sacred Art and Architecture  
First Congregational Church  
La Grange Illinois

# **Lauren B. Sykes,**

A.A.G.O., Ch.M.

PORTLAND 15, OREGON

# **James Womble**

Organist and Choirmaster

Church of the Good Shepherd  
Jacksonville 4 Florida

# **Richard Keys Biggs**

Blessed Sacrament Church,  
Hollywood

Address 6657 Sunset Blvd., Hollywood

# **C. Albert Scholin, M.M.**

Organist - Composer

Kingshighway Presbyterian Church  
5816 Cabanne Ave.  
St. Louis 13, Mo.

# **VAN DENMAN THOMPSON**

Mus. Doc., F.A.G.O.

DEPAUW UNIVERSITY  
GREENCASTLE, IND.

# **Robert F. Crone**

MUS. BAC.

Organ and Theory Instruction  
St. Andrew's Church  
Louisville, Ky.

# **HOMECOMING OF VIRGIL FOX** **MARKED BY THREE RECITALS**

The new organ in the First Presbyterian Church of Princeton, Ill., the church in which Virgil Fox played his first service at the age of 11, was opened by Mr. Fox in three recitals Jan. 25 and 26 within twenty-four hours. The church will hold (standing room included) 400 people and each time was filled. The Möller organ of thirteen ranks was designed by Henry Beard, who was there with Mr. Fox and joined him at the piano in the opening and closing hymns. Mr. Fox met members of both sides of his family whom he had not seen in years.

Mr. Fox gave a recital at the Nassau Cathedral, in the Bahamas, Feb. 12. This brought in £250, to be used for repairs on the cathedral roof. English lords and ladies who visit Nassau in winter filled the cathedral, traffic was stopped and the crowd overflowed into the tropical gardens surrounding the cathedral. Governor-General and Lady Evans were in the congregation. A reception for Mr. Fox was held by Mr. and Mrs. Edward Treglone of New York and Nassau.

## **Arthur Jennings**

**Recitals**  
**UNIVERSITY**  
**OF**  
**MINNESOTA**

Plymouth Church  
 Minneapolis, Minnesota

Harmony, Counterpoint, Fugue,  
 Orchestration, Composition,  
 Organ Playing, Improvisation,  
 Boy Choir Routine

## **Norman Coke-Jephcott** **SUMMER COURSES**

Cathedral of St. John the Divine,  
 Cathedral Heights, New York City

## **BRONSON RAGAN** **F.A.G.O.**

Classes in preparation  
 for A.G.O. Examinations

Church of the Holy Trinity  
 316 E. 88th St., New York 28, N. Y.

## **GEORGE WM. VOLKEL** **SAC. MUS. DOC., F.A.G.O.**

All Angels' Church  
 New York City

Faculty, School of Sacred Music, Union Theological  
 Seminary, N. Y.  
 Organist, Chautauqua Institution, Chautauqua, N. Y.  
**RECITALS** **INSTRUCTION**

## **TOM MARILYN** **RITCHIE** **MIDLAND COLLEGE** **FREMONT, NEBRASKA**

## **SNYDER-NEUMAN ORGAN COMPANY**

P.O. Box 289

Schuyler, Nebraska

Servicing the entire State of Nebraska

## **T. Curtis Mayo**

MUS. M., F.A.G.O.  
**CONCERT ORGANIST**  
 University Organist The Texas State University for Negroes  
 Organist and Choirmaster St. Luke's Episcopal Church  
 Houston 4, Texas Houston 4, Texas

## **CLARENCE** **MADER**

Recitalist - Teacher  
 Immanuel Presbyterian Church  
 Los Angeles, Calif.

## **ORRIN CLAYTON SUTHERN II**

Organist-Conductor  
 Associate Professor of Music  
 Dillard University, New Orleans, La.

## **FARLEY K. HUTCHINS**

MUS. B., M.S.M.  
**MISSISSIPPI SOUTHERN**  
**COLLEGE**  
**COURT STREET**  
**METHODIST CHURCH**  
 Hattiesburg, Mississippi

## **Harold Schwab** **Boston, Mass.**

## **MARTIN W. BUSH, F.A.G.O.**

First Central Congregational  
 Church  
 Head Music Dep't, University of  
 Omaha, Nebr.

## **Edw. A. Hillmuth, Jr.**

Organist & Choirmaster  
**ST. PETER'S CHURCH**  
 Essex Fells, N. J.  
 ADDRESS:  
 57 Luddington Rd. - West Orange, N.J.

## **ROBERT BAKER, Sac. Mus. Doc.**

First Presbyterian Church, Brooklyn  
 Temple Emanu-El, New York  
**Recitals** **Instruction**

## **GARRETSON** **Buffalo, N. Y.**

Helen Townsend, A.A.G.O. (Chm.)  
 Organist and Choirmaster  
 First Presbyterian Church, East Aurora, N. Y.  
 DeWitt C., A.A.G.O. (Chm.)  
 St. Paul's Cathedral - Buffalo Seminary

## **LINDSAY LAFFORD**

F.R.C.O. (Chm.), F.A.G.O., F.T.C.L.,  
 L.R.A.M., A.R.C.M., M.R.S.T.  
 Director, Department of Music  
 Hobart and William Smith Colleges  
 Geneva, New York

## **ETHEL SLEEPER BRETT**

Organist and Recitalist  
 First Methodist Church, Sacramento, Cal.

## **CHURCH OF SAINT** **MARY THE VIRGIN**

New York

ERNEST WHITE  
 Musical Director

EDWARD LINZEL  
 Choirmaster and Organist

MARIE SCHUMACHER  
 Organist

For recitals by these players  
 address

145 West 46th Street,  
 New York 19, N. Y.

## **Helen Westbrook**

Chicago

## **Harry Wilkinson**

CHURCH OF  
 ST. MARTIN-IN-THE-FIELDS  
 CHESTNUT HILL PHILADELPHIA

## **HAROLD MUELLER**

F. A. G. O.  
 St. Luke's Episcopal Church  
 S. F. Conservatory of Music  
 SAN FRANCISCO

## **ELIZABETH M. COMBS**

Graduate of Peabody Conservatory  
 11 WEST TENTH STREET  
 NEW YORK 11, N. Y.  
 EXCELLENT PRACTICE FACILITIES

## **ROBERT ELMORE**

Church of the Holy Trinity  
 Philadelphia  
 "An Instrumentalist of Consum-  
 mate Powers"  
 Musical Courier, New York

## **J. Alfred Schehl, A.A.G.O.**

St. Lawrence Church, R.C.  
 Cincinnati 5  
 Faculty: Archdiocesan Teachers' College  
 Mes. Dir. The Singers Club  
 Elder High School Glee Club

## **RALPH A. HARRIS, D. Mus.**

University of Miami  
 Florida

## **FRANK CEDRIC SMITH, LTCL** **GRACE CHURCH**

Newark, N. J.,  
 and Master of  
 The Bretton Woods Boy Singers  
 Bretton Woods, N. H.

## **BYR DELLA SANKEY FEELY** **Recitals**

GRACE METHODIST EPISCOPAL  
 Waterloo, Iowa

# **EASTMAN SCHOOL OF MUSIC**

Howard Hanson, Director

## **SUMMER SESSION**

Raymond Wilson, Director

June 26 to August 4

Catharine Crozier — Harold Gleason  
 Norman Peterson

Lecture Recitals. Classes in  
 Organ Teaching Methods, Serv-  
 ice Playing and Choir Training.  
 Private Instruction.

12 Practice and Teaching Organs include 3 new  
 Aeolian-Skinner organs in addition to the 4-manual  
 Skinner Organ in Kilbourn Hall.

For Information Address

Arthur H. Larson, Secretary

**EASTMAN SCHOOL OF MUSIC**  
 Rochester 4, New York



T  
I

ok

r

HIA

R

c

BS

ry

ES

E

y

OLIZED

lege

Club

S.

L

ers

LY

AL